

# ESSAY WRITING RHETORIC AND PROSODY

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## PREFACE

THIS book has been written primarily for students reading for the Intermediate examinations of Calcutta and other Indian universities, but it should also be of use for the Locals and Matriculation examinations in England.

A recent writer is undoubtedly right in saying that in students' compositions the chief defect is 'the inability to think consecutively, to make a whole of the matter upon which they are engaged. Their observations are made disjointedly, unconnectedly— attractively if you will, but yet not in such a way as to make one complete and permanent impression upon the mind of the reader' (Campagnac, *The Teaching of Composition*. Constable & Co.).

This agrees with the opinion expressed in a Board of Education circular that structure is 'the essence of composition'. 'There may be structure without style; but there cannot be style without structure.' Composition then 'involves the arrangement, not merely of words, but of the substance of thought which the words are meant to convey.'

I have therefore given considerable space to points of structure; and as planning must precede writing, I have, abandoning the traditional order, dealt with the disposition of the whole essay and of the paragraphs before treating of sentence structure and the details of style.

Having given both general statement and particular application of the main principles, I am aware of some repetition in the earlier chapters; but I have deliberately allowed it to remain, hoping that it will help to emphasize the importance of those principles.

Again, the specimens in Chapters II and III were chosen primarily to illustrate briefly the laws of

structure, rather than to exemplify any beauties of style. They must, of course, be supplemented by such a collection of classical prose pieces as Peacock's *English Essays* (Frowde).

For later chapters my heavy debt to *The King's English* will be evident to all. The *New English Dictionary* has been a constant source of help. Borrowings from other books are acknowledged in the text.

In the section on Prosody I have tried to present the conclusions of modern scholarship. The view adopted is in the main that which, originating in Patmore and Lanier, has been so ably championed by Mr. Omond. This has received so much recognition by prosodists, English, American, and Continental, and in leading journals, as well as by musicians and experimental psychologists, that I have no hesitation in placing it before students.

The order of treatment seems to me the one most likely to help the student to *feel* what rhythm is before he passes on to metrical details. The prosodical appendices to grammars, which commence with some perfunctory definitions of foot, rhyme, &c., too frequently lead him to think that verse is made by fitting together a number of things called iambs or trochees. For the scientific study of prosody a method based on analysis of actual verse must be superior to the *a priori* method which assumes the foot as unit and from this proceeds synthetically to build up fixed types of verse.

I wish to thank Mr. W. A. J. Archbold, Principal of Dacca College, for advice freely given; and Mr. H. S. Milford, whose criticism of the prosodical part showed me several places where I had failed to make myself clear. The keen vigilance of the University Press reader has enabled me to remove many obscurities and errors throughout the book.

EGERTON SMITH.

DACCA COLLEGE  
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# ESSAY WRITING AND RHETORIC

## CHAPTER I

### INTRODUCTORY

§ 1. THE first essential of writing is that we must have something to say, some thought to express. But then we must also be able to say it with clearness, accuracy, and completeness, so that our meaning is perfectly understood by others; and, if possible, in such a way that the expression itself, apart from the thought expressed, should give pleasure.<sup>1</sup>

§ 2. These qualities cannot of course be attained with any certainty unless the expression is grammatically correct. Words must be used in accordance with the laws of language as determined by the usage of writers of recognized authority in matters of taste and intellect.

Often, however, mere grammatical correctness does not ensure the highest degree of clearness; one form of words may represent our meaning more clearly than another form which is equally correct

<sup>1</sup> It is only when this last condition is in some degree fulfilled that the term literature in its narrower sense can properly be applied; there must be some distinct excellence of form. (See Lamb's *Detached Thoughts on Books and Reading* for his 'Catalogue of books which are no books'—Calendars, Scientific Treatises, History, and Moral Philosophy.) 'Style is the choice and arrangement of words so that the English shall be not only intelligible, but beautiful, and shall give pleasure as well as express meaning.' (Board of Education Circular 753. *School World*, Feb. 1911.)

in syntax. An idea may be inaccurately or incompletely expressed, not because the words are not used in accordance with the laws of correct language, but because their particular arrangement throws emphasis in the wrong place. There are often several forms of expression that are quite grammatical, but usually one of these is more *effective* than the others.

Defini-  
tion of  
rhetoric.

§ 3. Rhetoric is the art of the clear and *effective* use of language, written or spoken, as a vehicle for the communication of ideas. It presupposes the knowledge and observance of grammatical laws, and devotes itself to those aspects of language which go to make up the broader effects of 'style'. Rhetoric is here applied to the writing of essays; an essay being 'a composition of moderate length on any particular subject or branch of a subject' (*New Eng. Dict.*), and not merely, as Dr. Johnson and earlier writers considered it, 'an irregular indigested piece; not a regular and orderly composition'.

Bacon called his own essays 'certain brief notes, set down rather significantly than curiously' [i.e. carefully]; Dean Church says, 'these short papers say what they have to say without preface, and in literary undress, without a superfluous word, without the joints and bands of structure'. In the student's essay, however, care with regard to 'the joints and bands of structure' is of the first importance.



## CHAPTER II

### STRUCTURE OF THE ESSAY AS A WHOLE

§ 4. LANGUAGE, as we have seen, is essentially the expression of thought; the structure of language therefore must correspond to the structure of thought. It follows then that, *as a preliminary to writing, it is most important to arrange the subject-matter in its logical order and grouping.* The writer must, before proceeding to say anything, realize clearly what it is that he is going to say; he must think out his subject. Clear thought is the first necessity of clear writing. Indiscriminate arrangement of ideas indicates confusion in the writer's mind and causes perplexity to the reader. It is as necessary for the writer to have in mind a general idea of the structure of his essay, as for a contractor to have a plan of the house that he is to build. Without a definite conception of the relation between the whole and its parts successful execution is impossible in literary composition just as it is in building.

Necessity  
of pre-  
liminary  
thought  
and ar-  
range-  
ment.

§ 5. We may distinguish four processes in the making of an essay :

Stages of  
composi-  
tion.

(1) **Collection**, or **Invention** of such material as seems likely to be required for the treatment of the given subject.

(2) **Selection**<sup>1</sup> from this material of that which is most suitable to be actually utilized as having a distinct bearing on the subject and considerable

<sup>1</sup> Under this head also falls the restriction of the essay to one particular aspect of the subject; v. § 12 (a).



importance in its development. Facts and ideas that are not to the point or are of relatively little significance will be omitted.

(3) **Arrangement** of the facts and ideas selected in an order calculated to ensure clearness and effectiveness of treatment.

(4) The **Expression**, or representation in words, of these ideas and facts in the clearest and most effective way.

The first process, collection, depends, according to the kind of essay, on the writer's memory, imagination, or reasoning powers; the wider his experience and reading, and the deeper his powers of thought, the richer will be his material. The remaining three processes are those for which this book offers guidance. They will be dealt with in the order given above, which is the natural order.

Structural  
principles.

§ 6. The most important **structural essentials** of an essay as a whole are unity, coherence and order, emphasis and proportion.

i. Unity.

In the first place, to secure **unity** the essay must deal with **one subject** only; all matter irrelevant to the central idea must be excluded. An essay on the Game of Football, for example, should not contain a digression on the tanning of leather, for this has only a very remote bearing on the subject.

ii. Coher-  
ence.

(a) Order.

Considerable attention must be given to the **orderly arrangement** of a composition; for unless each point in the succession of ideas occurs in its right place the **coherence** of the whole will be marred or lost. The ideas must be arranged in a logical order. Furthermore, the **connexion** between ideas must be indicated in order that the sequence

(b) Con-  
nexion.

of thought may be made clear. This may be accomplished by transitional phrases, e. g. *soon afterwards*, *to the south of this*, *as a consequence*.

• The order of arrangement is important also as a means of giving **emphasis** to weighty ideas. The most significant part must be placed in the most emphatic position, either at the beginning or at the end.

In order to secure the right distribution of emphasis the treatment of the theme must be **proportionate**. Space must be devoted to each topic in accordance with the relative importance of that part of the subject. Trivialities, if indeed they are introduced at all, should not be treated at any length, lest they distract attention from more important points and receive an amount of emphasis that they do not deserve.

§ 7. So long as the principle of unity is observed, the theme may of course be a wide and complex one ; the same idea may be treated under different aspects, and in different phases of its development. In fact, the adequate treatment of any but the very simplest subject must involve its division into parts. These parts, each dealing with one leading topic or thought, which represents a main branch of the subject, are **paragraphs**. An essay on football, for example, might be divided into different paragraphs dealing with the following topics : popularity of the game, description of the game, qualities required in a good player, importance of strict rules, value of football.

§ 8. The paragraph usually contains several **sentences** ; for in order to unfold each leading thought, and bring out its full meaning, several statements will usually be required. For example, a typical para-

iii. Em-  
phasis.  
(a) Posi-  
tion.

(b) Pro-  
portion.

The para-  
graph.

The sen-  
tence.

graph may commence with a general statement such as 'Poverty is often the result of incapacity'. This may be followed by statements embodying some proof or explanation of this, some amplification of its meaning by illustration from particular instances. Again, a description of some incident or scene must contain separate statements describing the successive occurrences, or the different parts of the scene.

Relations  
of essay,  
para-  
graph,  
and sen-  
tence.

§ 9. The relation of the sentence to the paragraph is similar to that of the paragraph to the whole composition. *Each sentence must serve to develop the central idea of the paragraph, just as each paragraph must serve to develop the central idea of the whole essay*; any statement that does not bear closely on the topic in hand must be ruthlessly excluded. In the description of a procession a statement like the following should be excluded—'At this moment I saw in the crowd one of the fattest men I have ever seen'. This may have been true, but it does nothing to develop the theme.

It should be possible to summarize in a sentence the main thought of a paragraph, and to summarize in a paragraph the leading ideas of the whole composition.

Introduc-  
tion and  
conclu-  
sion.

§ 10. The principles given above apply to the main body of the essay. The writer will also have to decide how the essay shall be **introduced** and **concluded**. An abrupt beginning is sometimes desirable; but if a formal introduction is made, care must be taken that it *does* lead up to the main theme, and that it leads up naturally and effectively. Different types of introduction are discussed and exemplified in Ch. IV, § 22. Usually, if no method

of introduction presents itself at once as obvious and necessary, it will only be a waste of time for the student to cudgel his brains in search of one.

• The same remarks apply, with the necessary changes, to the conclusion. (v. Ch. IV, § 25.)

§ 11. Only when the subject-matter has been arranged and the general scheme of the essay planned out, mentally at least, should the actual writing commence. Then, as the name 'composition' indicates, the process is one of building up; the putting together of words into sentences and paragraphs so as to represent the substance and form of the writer's thought. Composition means 'the arrangement . . . of the right words in the right order, so as to convey clearly a consecutive meaning'. (Board of Education Circular.) But we must know what we are going to build before we commence to build it.

§ 12. **Practical directions.** First stage, before com-  
mencing to write. Practical  
direc-  
tions.

(a) Be sure that you understand clearly what the subject is, what it is that you have to describe or discuss. For instance, such a proverbial title as 'Rome was not built in a day' has its literal meaning—the gradual growth of Rome the city, or the power and prosperity of Rome the state; but of course the subject of the essay is the general truth of which this is the particular and concrete expression, viz., that greatness in men or institutions is a matter of development. Read the title carefully, and copy it out correctly. Notice whether you are expected to treat the subject as a whole, or only one particular side of the question. Decide from what point of view you will look at your subject. The subject

'War', for example, could not be exhaustively treated within the scope of an essay; therefore a writer will do well to confine himself to one aspect—the humanitarian, the economic, the utilitarian, the ethical, or the religious aspect.

(b) Devote about one-sixth of your time to planning out the theme in your mind. Bring together your ideas on the subject, and discard any that are not clear, or that are not plainly to the point, e.g. details relevant to the general subject, but not for the particular purpose of the essay. It will be a great help to make on paper a rough outline of the arrangement. Jot down the main heads of the subject in their right order; also the various points that come under those heads, and decide on *their* order of presentation. Points which do not come clearly under one of the main divisions should be rejected.

(c) The amount of attention to be given to each head must be considered, so that fit proportion may be preserved between the different branches of the composition. The space devoted to each topic should correspond roughly to its importance. Some parts will naturally receive greater attention owing to individual interest or knowledge, but personal preference should not interfere unduly with the proportionate arrangement. The actual quantity of material brought under each topic will depend on the length of time available for the whole essay; but if choice has to be made between overburdening one section and omitting part of the material, it is usually better, from the rhetorical point of view, to choose the latter.

To sum up. Never begin to write till you have spent some time in thinking out the subject. Always



have the central thought before your mind, and take only one point at a time.

• § 13. Examples of Skeleton Outline.

• The Game of Football. (Association.)

Typical  
outline  
sketches.

I. Introduction—popularity of the game.

(a) Amongst players.

(b) Amongst spectators.

II. Description of the game.

(a) Object—scoring of goals and prevention of same.

(b) Players and method of play : (i) attack,  
(ii) defence.

(c) Rules and penalties for infringement—referee and linesmen.

III. Qualities required in a player.

(a) Individual—skill, strength, speed, weight.

(b) Combinative—importance of passing, and of practice with the other players.

IV. Importance of rules and of adherence to referee's application of them.

V. Comparison with other games :

(a) Rugby football.

(b) The American game of football.

(c) Hockey.

(d) Cricket, &c.

VI. Conclusion—value of football.

(a) Physical—health and strength.

(b) Moral—discipline, subordination of individual to combined interests.

If time demands, section IV or V or both might be omitted.

Outline of the essay on Milton, § 20.

- I. Divisions of Milton's literary career.
  - (i) 1625-40, Early poems.
  - (ii) 1640-60, Controversy in prose.
  - (iii) 1660-71, Epic and drama.
- II. Detachment from events of the age—qualifications.
- III. Transitional—scope of following remarks.
- IV. Description of nature—accuracy of detail—limitations.
- V. Power of delineating character—Satan—Dalila—Adam and Eve.
- VI. Genuine feeling—especially in sonnets.
- VII. Faults—(a) absence of humour—(b) and of reticence.
- VIII. Perfection of form—blank verse.

The heads for an essay with the title '**The Child is Father of the Man**', might be :

- I. Meaning of the Title—Habits acquired in childhood play a very important part in the formation of the character of an adult man.
- II. General proof of this statement—elementary psychology of habit.
- III. Confirmation and illustration from history or personal experience—good examples and bad.
- IV. Qualification of the statement—men not necessarily slaves to habit.
- V. Conclusion—necessity of care in education of children, and choice of environment for them.

Whately says of the skeleton outline : ' The more briefly this is done, so that it does but exhibit clearly



the heads of the composition, the better ; because it is important that the whole of it be placed before the eye and mind in small compass, and be taken in, as it were, at a glance ; and it should be written, therefore, not in *sentences*, but like a table of contents.'

As an illustration of this, see the following outline of the story of the Battle of Senlac, as given in the Contents of Freeman's *Norman Conquest*.

'Saturday, Oct. 14, 1066, Battle of Senlac. "The morning of the decisive day at last had come."' William's speech to his army.

The Normans march to Telham and arm ; story of the reversed hauberk. Vital brings news of the English army : William vows to build a monastery on Senlac.

Threefold division of William's army : on the left the Bretons, on the right the French, the Normans in the centre.

Armour and weapons of the Normans.

The standard and the group around it ; William and his brothers.

The Norman chivalry ; William Patry, Roger Bigod, William Malet.

Three classes of troops in each division ; order of the attack.

The two armies in sight ; Harold's speech ; story of the English spy.

Defences and close array of the English ; their armour and weapons.

The English ensigns ; post of the King and his kinsfolk by the Standard.

Points of attack of the three divisions of the enemy.

Beginning of the battle : exploits of Taillefer.

First attack ; the Normans beaten back.

Flight of the Bretons on the left ; the light-armed English pursue ; panic of the Normans ; William and Odo recall the fugitives.

Second attack ; personal exploits of William ; deaths of Gyrth and Leofwine, &c.

*Note.*—One aspect of the ideal in composition is well expressed by the Board of Education Circular 753, as abridged in *The School World*, Feb. 1911: 'Structure—which is the essence of composition in the full sense of that term—is the arrangement of the thought, and of the language expressing the thought, so that the whole piece of composition shall be an organic whole, in which each portion is related to all the rest, in which no part is superfluous and no gap is left.'

## CHAPTER III

### THE TYPES OF COMPOSITION

#### I. Definition of the Types

§ 14. THERE are four different kinds of composition : narration, description, exposition, and argument.

1. **Narrative** composition is that which relates a sequence of actions ; it is a record of things that have, or are imagined to have, happened. 1. Narrative.

**Simple narrative** deals with a single set of events. (a) Simple.  
In Aesop's *Fables*, as in many very short stories (v. § 16), there is one series of occurrences following one after another in the order of time. In **Compound narratives** the actions are complicated ; there are several sets of events proceeding either (i) contemporaneously and side by side, yet closely connected in some way, or (ii) intermittently, or (iii) in sequence, one set flowing out of the previous set, the relation being usually that of cause and effect. In these cases the incidents combine to form a plot. The structural arrangement of such narratives is obviously a matter of some difficulty. (b) Compound.  
Examples—too lengthy to be given here—are to be found in long stories and novels, e.g. Lamb's *Tales from Shakespeare* (see 'The Merchant of Venice'), G. Eliot's *Silas Marner* ; and in history and biography.

2. **Description** gives impressions of things as they are or have been ; it is a record of the recognizable qualities of things. In its simplest form it represents objects, persons, or scenes as they appear, or might appear, to the senses ; it is a statement of 2. Description.

the perceptible attributes of things. But in fact anything that may be an object of consciousness may be described—a man's character, or a psychological experience.

(a) Literal  
or scientific.

Description may be of two kinds. The most obvious kind is that which is found in guide-books, or in text-books of botany, geology, &c. Its aim is merely scientific accuracy of detailed fact; and its value consists in the practical utility of the information conveyed.

The Parthenon was the temple of Athena Parthenos on the Acropolis of Athens. It was built entirely of Pentelic marble; its dimensions were: 227 English feet long, 101 broad, and sixty-five high. Its architecture was of the Doric order, and of the purest kind. It consisted of an oblong central building (the *cella*), surrounded on all sides by a peristyle of pillars. The *cella* was divided into two chambers of unequal size, the *prodomus* and the *opisthodomus*; the former, which was the larger, contained the statue of the goddess, and was the true sanctuary, the latter being probably used as a treasury and vestry. It was adorned, within and without, with colours and gilding, and with sculptures which are regarded as the masterpieces of ancient art. (1) *The tympana of the pediments* were filled with groups of detached colossal statues . . . representing the birth of Athena, and . . . the contest between Athena and Poseidon for the land of Attica. (2) *In the frieze of the entablature, the metopes* were filled with sculptures in high relief, representing subjects from the Attic mythology, among which the battle of the Athenians with the Centaurs forms the subject of the 15 metopes from the S. side, which are now in the British Museum. (3) *Along the top of the external wall of the cella, under the ceiling of the peristyle, ran a frieze sculptured with a representation of the Panathenaic procession, in very low relief.*—*Smith's Smaller Classical Dictionary.*

Compare this with the following descriptions of Pompeii.

The temple of Isis is more perfect. It is surrounded by a portico of fluted columns, and in the area around it are two altars, and many ceppi for statues; and a little chapel of white stucco, as hard as stone, of the most exquisite proportion; its panels are adorned with figures in bas-relief, slightly indicated, but of a workmanship the most delicate and perfect that can be conceived. They are Egyptian subjects, executed by a Greek artist, who has harmonized all the unnatural extravagances of the original conception into the supernatural loveliness of his country's genius. They scarcely touch the ground with their feet, and their wind-uplifted robes seem in the place of wings. The temple in the midst, raised on a high platform, and approached by steps, was decorated with exquisite paintings. It is small, of the same materials as the chapel, with a pavement of mosaic, and fluted Ionic columns of white stucco, so white that it dazzles you to look at it.

(b) Artistic or literary.

Returning hence, and following the consular road, we came to the eastern gate of the city. The walls are of enormous strength, and enclose a space of three miles. On each side of the road beyond the gate are built the tombs. How unlike ours! They seem not so much hiding-places for that which must decay, as voluptuous chambers for immortal spirits. They are of marble, radiantly white; and two, especially beautiful, are loaded with exquisite bas-reliefs. On the stucco-wall that encloses them are little emblematic figures, of a relief exceedingly low, of dead and dying animals, and little winged genii, and female forms bending in groups in some funeral office. Within the cell stand the cinerary urns, sometimes one, sometimes more. . . .

These tombs were the most impressive things of all. The wild woods surround them on either side; and along the broad stones of the paved road which divides them, you hear the late leaves of autumn shiver and rustle in the stream of the inconstant wind, as it were, like the step of ghosts. The radiance and magnificence of these dwellings of the dead, the white freshness of the scarcely-finished marble, the impassioned or imaginative life of the figures which adorn them, contrast strangely with the simplicity of the houses of those who were living when Vesuvius overwhelmed them.

SHELLEY, letter to Peacock, Jan. 26, 1819.



This description does not confine itself to the external aspects of the scene. To take an obvious point, the scene is partly described in subjective terms, with constant reference to its effect on the observer, to the thoughts aroused in his mind. 'So white that it dazzles you to look at it', 'They seem not so much . . .', 'contrast strangely with . . .' The writer is aiming at producing the same effect on the reader as the scene itself produced on him. This kind of description, which aims at stirring the imagination or the emotions, and depends as much on suggestion as on definite presentation, is *artistic* or *literary* description.

Care should be taken that the details selected are all significant and distinctive; they must be those that will individualize *this* particular scene or person, and distinguish it or him from all others. What is the typical expression of a man's face? What is there in his general appearance that suggests his peculiar qualities?

The character and expression of his features, it is said, would arrest even the casual passenger in the street. A small, handsome, ardent-looking youth—the stature little over five feet: the figure compact and well-turned, with the neck thrust eagerly forward, carrying a strong and shapely head set off by thickly clustering gold-brown hair: the features powerful, finished, and mobile: the mouth rich and wide, with an expression at once combative and sensitive in the extreme: the forehead not high, but broad and strong: the eyebrows nobly arched, and eyes hazel-brown, liquid flashing, visibly inspired—'an eye that had an inward look, perfectly divine, like a Delphian priestess who saw visions'.

COLVIN'S *Keats*.

3. Exposition.

3. The function of **exposition** is to make clear the meaning of ideas or propositions that are general

and abstract. The method of exposition will be used to explain why something was done, or how something may be done; not, however, to explain how a certain thing was actually done. Exposition differs from description in that it deals, not with particular things and events, but with general qualities, with principles, with characteristics common to the individual members of a whole class. Particulars may be introduced into an exposition, but their function will be subordinate—it will be to illustrate a general idea, to exemplify the working of a universal law. We might describe a particular picture, but ‘painting’ is a subject that demands expository treatment. ‘Milan Cathedral’ might be described, but ‘ecclesiastical architecture in the Middle Ages’ would be explained.

Constitutional law, as the term is used in England, appears to include all rules which directly or indirectly affect the distribution or the exercise of the sovereign power in the state. Hence it includes (among other things) all rules which define the members of the sovereign power, all rules which regulate the relation of such members to each other, or which determine the mode in which the sovereign power, or the members thereof, exercise their authority. Its rules prescribe the order of succession to the throne, regulate the prerogatives of the chief magistrate, determine the form of the legislature and its mode of election. These rules also deal with ministers, with their responsibility, and with their spheres of action . . . and settle who are to be deemed subjects or citizens.—*Law of the Constitution*. DICEY.

See also § 33 (a) for examples from Froude and Mill.

4. **Argument** is concerned with the truth or falsity of a statement, not merely with unfolding its meaning, though this is usually essential as a pre-<sup>4. Argument.</sup>



liminary. In exposition, on the other hand, no question is made of the truth of the statement. 'The child is father of the man' is a proposition the truth of which might be made the subject of argument; but in the first place it would be necessary to explain the meaning of the epigram by fuller restatement and illustration.

No unbiased observer who derives pleasure from the welfare of his species, can fail to consider the long and uninterruptedly increasing prosperity of England as the most beautiful phenomenon in the history of mankind. Climates more propitious may impart more largely the mere enjoyments of existence; but in no other region have the benefits that political institutions can confer been diffused over so extended a population; nor have any people so well reconciled the discordant elements of wealth, order, and liberty. These advantages are surely not owing to the soil of this island, nor to the latitude in which it is placed; but to the spirit of its laws, from which, through various means, the characteristic independence and industriousness of our nation have been derived. The constitution, therefore, of England must be to inquisitive men of all countries, far more to ourselves, an object of superior interest; distinguished, especially, as it is from all free governments of powerful nations which history has recorded, by its manifesting, after the lapse of several centuries, not merely no symptom of irretrievable decay, but a more expansive energy.

HALLAM.

Classified  
examples  
of essay  
subjects.

§ 15. The following is a short list of essay subjects classified according to the appropriate method of treatment. Description may, of course, be introduced into a narrative or exposition, narrative into exposition, exposition into argument; but in the main the method will be as suggested.

#### 1. Narrative.

The career of Vidyasagar.

The career of Akbar the Great.

How I spent my last summer vacation.

The best short tale that I have read.

The plot of my favourite novel.

• The Spanish Armada.

My educational career.

Stories to illustrate the following proverbs :

A bird in the hand is worth two in the bush.

Honesty is the best policy.

All is not gold that glitters.

The gods help those that help themselves.

The child is father of the man.

A story of true heroism.

2. Description.

My native village.

The college buildings.

The Taj Mahal.

Benares.

The finest building I have ever seen.

The fruits of my native country.

The chief races of India.

3. Narrative and Descriptive.

The journey home.

A river journey.

The best holiday I have ever had.

A morning in the bazaar.

4. Exposition.

The game of football, or of cricket.

What is your favourite game ? and why ?

What is your favourite novel ? and why ?

What is your favourite poem ? and why ?

What is your favourite subject in the college  
course ? and why ?

Do you prefer novels or plays ? Why ?

What considerations will influence you in the choice of a profession ?

How to prevent malaria.

Rome was not built in a day.

The Indian ideal of character.

The value of debating.

5. Argumentative.

Should technical education form part of a college course ?

Is the study of science or of the humanities the more valuable ?

Is a lie ever justifiable ?

Is war rational ?

Gambling.

Capital punishment.

Is aerial navigation likely to supersede other modes of transit for general purposes ?

Are road motor-cars likely to supersede railways ?

Are athletics carried to excess ?

Is life in a town preferable to life in the country ?

War or arbitration ?

The most pleasant way of travelling.

Should we give alms to beggars ?

N.B.—Many of these subjects are capable of, and even demand, treatment in different ways. A biographical essay, for instance, would be principally narrative in form, but might be fitly introduced by an explanation of the social or political situation into which the man was born, and might be concluded by a description of personal characteristics, and a brief estimate of the importance of the man's life and work.

## II. Application of the Main Structural Principles to the various Types

§ 16. In simple narrative the difficulties of selection and arrangement of material are few. 1 (a)  
Simple  
narrative.

Unity must be secured (a) by excluding all happenings that do not belong to the particular incident, or set of incidents ; (b) by preserving the same point of view throughout. The writer may tell the story in the first person, that is, he may relate events in which he himself actually took part, or is imagined to have taken part ; or in the third person, that is, he may relate events from the point of view of a spectator. In the first case *I* should tell nothing that he could not have known in the circumstances. i. Unity.

Coherence must be secured by making the events follow each other in the strict order of their occurrence, and by using words and phrases that indicate the time, sequence, and the connexion of events, e. g. upon this, when he was gone, after a time. ii. Coherence.

Adherence to the chronological order will also ensure that the most important part, the culminating event or result, is placed in the most emphatic position, the end. The right distribution of emphasis must also be secured by relating the different stages of the action at a length proportionate to their significance. In the fable of the Hare and the Tortoise, for instance, it would be wrong to give more than a clause or sentence to the choosing of the fox as umpire. iii. Emphasis.

### THE HARE AND THE TORTOISE

A Hare one day ridiculed the short feet and slow pace of the Tortoise. The latter, laughing, said : ' Though you be swift as the wind, I will beat you in a race.' The Hare

deeming her assertion to be simply impossible, assented to the proposal ; and they agreed that the Fox should choose the course and fix the goal. On the day appointed for the race they started together. The Tortoise never for a moment stopped, but went on with a slow but steady pace straight to the end of the course. The Hare, trusting to his native swiftness, cared little about the race, and, lying down by the wayside fell fast asleep. At last, waking up and moving as fast as he could, he saw that the Tortoise had reached the goal, and was comfortably dozing after her fatigue.

AESOP.

Tom Jones, when very young, had presented Sophia with a little bird, which he had taken from the nest, had nursed up, and taught to sing.

Of this bird, Sophia, then about thirteen years old, was so extremely fond, that her chief business was to feed and tend it, and her chief pleasure to play with it. By these means little Tommy, for so the bird was called, was become so tame, that it would feed out of the hand of its mistress, would perch upon the finger, and lie contented in her bosom, where it seemed almost sensible of its own happiness ; though she always kept a small string about its leg, nor would ever trust it with the liberty of flying away.

One day, when Mr. Allworthy and his whole family dined at Mr. Western's, Master Bliffl, being in the garden with little Sophia, and observing the extreme fondness that she showed for her little bird, desired her to trust it for a moment in his hands. Sophia presently complied with the young gentleman's request, and after some previous caution, delivered him her bird ; of which he was no sooner in possession, than he slipped the string from its leg and tossed it into the air.

The foolish animal no sooner perceived itself at liberty than, forgetting all the favours it had received from Sophia, it flew directly from her, and perched on a bough at some distance.

Sophia, seeing her bird gone, screamed out so loud that Tom Jones, who was at a little distance, immediately ran to her assistance.

He was no sooner informed of what had happened than he cursed Bliffl for a pitiful, malicious rascal ; and then,

immediately stripping off his coat, he applied himself to climbing the tree to which the bird escaped.

Tom had almost recovered his little namesake when the branch on which it was perched, and that hung over a canal, broke, and the poor lad plumped over head and ears into the water.

Sophia's concern now changed its object. And as she apprehended the boy's life was in danger, she screamed ten times louder than before ; and indeed Master Blifil himself now seconded her with all the vociferation in his power.

The company, who were sitting in a room next the garden, were instantly alarmed, and came all forth ; but just as they reached the canal, Tom (for the water was luckily pretty shallow in that part) arrived safely on shore.—*Tom Jones.*

FIELDING.

§ 17. In the arrangement of stories whose action (b) Compound narrative. rises to the complexity of a plot rather more thought is required.

Unity in a complicated narrative may be of two i. Unity. kinds.

(a) Unity of plot. The different threads of action, if there are two or more parallel sets of occurrences, must be brought together into the conclusion. Each incident must lead up to the crisis by developing the action in the series of events of which it forms a part. The student should see how this is accomplished by analyzing the plot of such a tale as 'Twelfth Night' in Lamb's *Tales from Shakespeare*.

(b) Unity of interest or of aim. Different incidents may be brought together in order to illustrate a particular trait of individual character. In an account of the 'Military Career of Marlborough' an account of his political intrigues would be out of place ; only those events should be included which bring out his genius as a soldier.



In a biographical sketch which aims at covering the whole range of a man's life, the principle of unity will be more lax. But only those facts should be included which illustrate the qualities which stand out in his life, only those circumstances which seem to have moulded his character and directed his career.

If the man had two distinct lines of activity, e. g. political and scientific, or literary, they should be held apart and treated in separate paragraphs, and the relation of one to the other indicated in a succeeding paragraph.

ii. Coherence.

Coherence in a complex narrative depends, firstly on the order of presentment, and secondly, on the binding together of the parts.

The order will be based upon the order of time. Sometimes, however, the strict chronological order is not preserved: the writer, instead of beginning with the earliest event, plunges at once into the most interesting and dramatic part of the action; and the preceding events are explained retrospectively.

The story of Sohrab and Rustum is as follows:

The young Sohrab was the fruit of one of Rustum's early amours. Rustum, however, believed that his child was a daughter; for Sohrab's mother had so written, fearing lest her son should be taken away to be trained in war. Sohrab had left his mother, and sought fame under the banners of Afrasiab, and soon obtained a renown beyond that of all contemporary heroes but his father.

He had carried death and dismay into the ranks of the Persians, until at last Rustum, under a feigned name, encountered him in single combat. They met three times. The first time they parted by mutual consent, though Sohrab had the advantage; the second, the youth obtained



a victory ; but granted life to his unknown father ; the third was fatal to Sohrab, who, when writhing in the pangs of death, warned his conqueror to shun the vengeance of the mighty Rustum, who must soon learn that he had slain his son Sohrab.

These words were as death to the aged hero, and he called in despair for proofs of what Sohrab had said. The dying youth tore open his mail, and showed a seal which his mother had placed on his arm when she told him the secret of his birth. The sight of his own signet rendered Rustum quite frantic ; he cursed himself and attempted to put an end to his own life, but was prevented by his dying son. After Sohrab's death, he burnt his tents and all his goods, and carried the corpse to Seistan, where it was interred ; the army of Turan was, in accordance with the last request of Sohrab, permitted to cross the Oxus unmolested.—(MALCOLM'S *History of Persia*.)

Matthew Arnold, however, in telling the tale, commences with the dawn of the fatal day, and Sohrab's request for the privilege of a single combat. Such of the antecedent circumstances as must be made known in order to explain the catastrophe are conveyed in allusions made in the various speeches ; e. g. lines 49-50, 229-30, 553-5, 576-8, and in the poet's explanation, lines 607-11.

For he had had sure tidings that the babe,  
Which was in Ader-baijan born to him,  
Had been a puny girl, no boy at all—  
So that sad mother sent him word, for fear  
Rustum should seek the boy to train in arms.

This is the procedure of epic poems. Horace says of Homer : ' He does not commence " The Trojan War " with the birth of Helen ; but hurries on to the crisis and plunges the reader into the midst of events just as if they were known.' The *Iliad* opens in the tenth year of the Trojan war ; the

*Aeneid* with the arrival at Carthage, where Aeneas relates to Dido his previous history.

iii. Em-  
phasis.

By this means the opening of the story can be made more vivid and dramatic; the reader's interest is engaged at once, and a striking situation gains emphasis from its position.

Descrip-  
tion in  
narrative.

§ 18. Pure narrative is rarely found except in the simplest forms, as in *Aesop's Fables*. Descriptive paragraphs are frequently necessary in order to make the narrative clearer by giving some explanatory information, whether description of the scene of an incident, or description of character; e. g.,

Tellson's Bank by Temple Bar was an old-fashioned place, even in the year one thousand seven hundred and eighty. It was very small, very dark, very ugly, very inconvenient. It was an old-fashioned place moreover in the moral attribute that the partners in the House were proud of its smallness, proud of its darkness, proud of its ugliness, proud of its inconvenientness. They were even boastful of its eminence in those particulars, and were fired by an express conviction that, if it were less objectionable, it would be less respectable. This was no passive belief, but an active weapon which they flashed at more convenient places of business. Tellson's (they said) wanted no elbow-room, Tellson's wanted no light, Tellson's wanted no embellishment. Noakes and Co.'s might, or Snooks Brothers' might; but Tellson's, thank Heaven!—

A beautiful landscape, with the corn bright in it, but not abundant. Patches of poor rye where corn should have been, patches of poor peas and beans, patches of most coarse vegetable substitutes for wheat. On inanimate nature, as on the men and women who cultivated it, a prevalent tendency towards an appearance of vegetating unwillingly—a dejected disposition to give up and wither away.

The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yard for relays of

post-horses, poor fountain, all usual poor appointments. It had its poor people too. All its people were poor, and many of them were sitting at their doors, shredding spare onions and the like for the supper, while many were at the fountain, washing leaves, grasses, and any such small yieldings of the earth that could be eaten. Expressive signs of what made them poor were not wanting; the tax for the state, the tax for the church, the tax for the lord, tax local and tax general, were to be paid here and paid there, according to solemn inscription in the little village, until the wonder was that there was any village left unswallowed.—*Tale of Two Cities*.  
DICKENS.

Vivid descriptions of this kind add to the reality of the narrative, and frequently heighten its effect by preparing the atmosphere—in the following example it is the atmosphere of mystery and dread—appropriate to the events.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I had breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and prevaded all.

We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times

remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely-moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. . . . The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded; and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.—*Fall of the House of Usher.*      POE.

The principal function, however, of the passage describing the external aspect of the building is to convey information that is essential for understanding a later incident.

Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen, and there appeared to be a wild inconsistency between its still perfect adaptation of parts and the crumbling condition of the individual stones. . . . Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.—*Fall of the House of Usher.*      POE.

2. De-  
scription.  
i. Unity.

§ 19. To secure unity in description the writer must aim at producing a single impression on the

reader's mind. Selection is here a very important process : even if nothing extraneous is introduced—this would obviously be a violation of unity—the effect may easily be marred by excessive detail ; for then there will be greater difficulty in combining the parts into one organic whole.

‘ Our flying minds cannot contain a protracted description ’, said Meredith, and therefore ‘ the art of the pen is to arouse the inward vision ’. The best descriptions are done by those who enter into the spirit of a scene and select just those details which serve that spirit.

In simple descriptions unity may be attained by keeping throughout the same point of view ; but this is often not possible. The point of view may be changed continuously, as in a description of the scenery of a journey. In such a case an attempt should be made to bring out the general characteristics of the scenery as a whole, or any marked contrast between its various parts. In the same way the description of the same person or place at different points of time may be made effective by bringing out the striking contrasts in general appearance.

The examples from Dickens and Poe in § 18 will illustrate how the unity may be one of aim or of idea ; the selection of details is governed by the general impression that the writer wishes to reproduce—gloom, age, poverty, and oppression.

Coherence in description depends largely upon the order of presentation. It is necessary to make clear the relations between the component parts of the essay and between the parts and the whole. This may usually be achieved by beginning with a general

ii. Coherence.

view and then proceeding to the particulars, preferably in the order of their importance as bearing on the general effect. Often if the general impression is not given first the significance of the details which follow will not be clearly grasped. There are instances, however, where a reversal of this order proves very effective. Leaving the description of the general effect till last, the writer may begin with the most prominent feature, which will form as it were the centre of the picture, and around this he may group the less striking details. As examples of these contrasted methods see the passages from Poe in § 18.

iii. Em-  
phasis.

Emphasis, here as elsewhere, is to be thrown on the most important points. This is done partly by position, partly by proportion. The beginning and the end are the most emphatic places. The final position, however, does not seem to give so much force in description as in the other kinds of writing ; the best descriptions seem to have the most impressive points placed first, followed by those with less bearing on the general effect.

The Gothic style of building could produce nothing nobler than Mr. Allworthy's house. There was an air of grandeur in it that struck you with awe, and rivalled the beauties of the best Grecian architecture ; and it was as commodious within as venerable without.

It stood on the south-east side of a hill, but nearer the bottom than the top of it, so as to be sheltered from the north-east by a grove of old oaks which rose above it in a gradual ascent of near half a mile, and yet high enough to enjoy a most charming prospect of the valley beneath.

In the midst of the grove was a fine lawn, sloping down towards the house, near the summit of which rose a plentiful spring, gushing out of a rock covered with firs, and forming



a constant cascade of about thirty feet, not carried down a regular flight of steps, but tumbling in a natural fall over the broken and mossy stones till it came to the bottom of the rock, then running off in a pebbly channel, that with many lesser falls winded along, till it fell into a lake at the foot of the hill, about a quarter of a mile below the house on the south side, and which was seen from every room in the front. Out of this lake, which filled the centre of a beautiful plain, embellished with groups of beeches and elms, and fed with sheep, issued a river, that for several miles was seen to meander through an amazing variety of meadows and woods till it emptied itself into the sea, with a large arm of which, and an island beyond it, the prospect was closed.

On the right of this valley opened another of less extent, adorned with several villages, and terminated by one of the towers of an old ruined abbey, grown over with ivy, and part of the front which remained still entire.

The left-hand scene presented the view of a very fine park, composed of very unequal ground, and agreeably varied that all the diversity that hills, lawns, wood, and water, laid out with admirable taste, but owing less to art than to nature, could give. Beyond this the country gradually rose into a ridge of wild mountains, the tops of which were above the clouds.—*Tom Jones*.

FIELDING.

§ 20. The principle of unity in exposition demands that only those points should be included which have a distinct bearing on the main topic and really help to make clear the writer's ideas on his subject. Care must be taken in comparisons and contrasts that they shall not contain more than is necessary to bring out the required point, to give it lucidity and force. Similes that are merely ornamental are for this reason dangerous.

4. Exposition.  
i. Unity.

Digression may sometimes be justified. In his Essay on Milton, for instance, Macaulay says that Milton's greatness has been minimized because he lived in an enlightened age, and therefore had an

advantage over earlier poets. Macaulay, however, insists that no poet had to contend against greater difficulties than a scholarly poet ; but, in order to support this, he has to argue the general proposition that as civilization advances poetry almost necessarily declines. The eight paragraphs that he thus devotes to the general nature of poetry form a digression from the main theme.

ii. Coherence.

In the interests of coherence the logical order must be observed ; each stage must lead clearly to the next, and the connexion must be made clear by suitable connecting particles.

iii. Emphasis.

When there are several different reasons to be given for the same thing they should be arranged in order of importance ; the most effective way being to reserve the weightiest reason till last, thus giving it the emphasis of position.

The literary career of Milton falls naturally into three divisions. The first, from 1625 to 1640, is the period of his early poems—of the *Hymn on the Nativity*, of *L'Allegro* and *Il Penseroso*, of *Comus* and *Lycidas*. The second, from 1640 to 1660, that is from the Long Parliament to the Restoration, is the period of his controversial pamphlets—of *Areopagitica* and *Eikonoklastes* and the great *Defence of the People of England*, which overthrew Salmatius—and contains virtually no poems except sonnets and a few paraphrases and translations. The third, from 1660 to 1671, is the culminating time of *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, when he withdrew almost entirely from public life, and, left at liberty by the contemptuous tolerance of a government which he disowned, devoted his closing years to the service of his art.

Thus, though it is saturated with political feeling, his poetry stands in singular detachment from the actual changes and fluctuations of current events. Part was written before he entered the arena ; part was written after

the struggle had ended in defeat : the former sounds a few premonitory notes of conflict, like the attack on Church abuses in *Lycidas*, but is for the most part as remote and self-contained as a college garden ; in the latter he resolutely fastened his study door against the world, and gave himself up to solitude and to contemplation. There is hardly any poet who so little reflects the age in which he lived.

It is not here proposed to attempt, in five pages of introduction, an estimate of Milton's genius. For that 'last reward of consummated scholarship' the student will consult the writings of Addison and Johnson, of Hazlitt and De Quincey and Landor, of Pattison and Masson and Raleigh. A few isolated points, however, may here be noted, not because they are new, but because in the immense range and variety of the subject they are in some danger of being over-looked.<sup>1</sup>

The first is the vividness and accuracy of his descriptions of nature. It is true that he has little gift of pictorial composition—Eve's bower, for example, is a tangle of incongruous beauties—but in the presentation of detail he is unsurpassed. His epithets are as just as they are unexpected—the 'wan' cowslip, the 'glowing' violet, the 'russet lawns and fallows grey' of early morning. He loves the low-creeping mist in the valley ; the country fragrance of 'grain or tedded grass or kine' ; the song of birds at daybreak when the sun, clear-shining after rain, has

Dried the wet

On drooping plant or drooping tree.

His blind eyes could behold the sky, thick with tempest, 'like a dark ceiling,' or the home-coming fleet that on the far horizon 'hangs in the clouds'. Of all false criticisms that have been urged against Milton, the most false is that he saw Nature through the spectacles of books.

The second, so far as his self-imposed limitations would allow, is his power of delineating character. Satan, as depicted in *Paradise Lost*, is finely and consistently drawn : his pride, his courage, his masterful resolution, the tremendous irony with which he edges his purpose at the moment nearest to relenting, his disdain of the loathsome

<sup>1</sup> There is no paragraph division here in the original.

form which he is to assume : there is a splendour in the whole conception which removes it as far from the incarnate evil of Puritan theology as from the grotesque fiends of mediaeval legend. Again, the scene between Samson and Dalila is a wonderful study of a bad woman who, in place of penitence, feels only the sting of wounded vanity, who tries by every device of cajolery and insincere excuse to bring her betrayed lover back again to her feet, and who shows, by the voluble indignation of her failure, that she had no other purpose than to succeed. Finer still, because more subtle, is the change wrought by the Fall upon the characters of Adam and Eve. All the essential qualities which were there before are there still, but they are for the moment warped and degraded. Eve's impulsiveness turns to unthinking falsehood, her quickness of intelligence to sophistry, her very love becomes tainted with selfish fears; Adam's rebuke, grave and dignified before he partakes of the transgression, grows afterwards harsh, stern and acrimonious. Yet because knowledge is of good as well as evil, the better part in the end prevails; love and hope and strength return with a deeper note of experience, and Eve's closing words are full of the promise of a new life.

Thirdly, for all his magnificent austerity, Milton has moments of very keen and genuine feeling. The sonnet on his 'late-espoused Saint' is an instance, so is that on the Massacres in Piedmont, which burns like one of the denunciatory psalms; the three famous passages on his blindness rise tone by tone to a cry of almost intolerable agony. No doubt such moments are rare—Milton was not one who frequently unlocked his heart—but when they come they are overwhelming.

His two most obvious faults are so obvious that they need little more than the bare mention. He had no humour—the elephant of his Eden is the type and pattern of his own jesting, and we could well spare the frigid epigrams, the scene of Satan's artillery, and, except for one memorable line, the sonnet on Tetrachordon. Worse than this he has, in the highest matters, no reticence. Dante, who describes every circle in Hell and every step of the Hill of Purgatory, turns back in awe from the White Rose of Paradise. St. John was admitted to the vision of the Son of Man, 'And when I saw Him I fell at His feet as dead.' Milton

stands in the Presence with knee unbent and head unbowed : he relates the ineffable, he circumscribes the Infinite, he penetrates into the Celestial counsels, and without mis-giving 'justifies the ways of God'. His Heaven is a little lower than Olympus : a mundane kingdom which is stately, wise, dignified, but not divine.

To speak of his poetic form is to speak of the nearest approach to perfection that English verse has yet attained. It was influenced by Spenser and Marlowe : 'Mr. Milton', says Dryden, 'hath confessed to me that Spenser was his original'; but it far surpasses even the two great models which it followed. Strong, sonorous, flexible, rich with classic idiom and allusion, it holds in faultless design its counterchange of circling rhythms : like some vast poly-phonic web of melodies that call and answer and intertwine at a solemn music. There is no blank verse like that of *Paradise Lost* ; none other that moves with such fullness and majesty, that carries such variety of stress and colour, that has so supreme a sense of the value of noble words. Tennyson spoke of Virgil's hexameter as 'the stateliest measure ever moulded by the lips of man' : if it be possible to compare two achievements so dissimilar, we may find here a rival by whom even that pre-eminence can be challenged.—G. E. and W. H. HADOW, in *Oxford Treasury of English Literature*. (By kind permission of the authors.)

#### WHAT NATURE-STUDY WILL DO

The nature-study movement is at the present time passing through a critical phase. In the space of ten or twelve years it has taken a firm foothold in the curriculum of elementary and secondary schools. Those who lifted up their voice in protest against its advent and progress on the mere grounds that things new and progressive must be protested against ; those who refused to bestow blessings upon it, because it added yet more to the burden of work and duties which before had been too heavy for them to bear ; and those also who hailed it with enthusiasm and sang its praises—all these have turned their attention in other directions, and growl or sing on other themes.

There are those, however, who, realizing the significance and potentiality of the nature-study movement, and viewing



with a clear gaze the limitations that city life in general and school life in particular will at all times place upon it, have through the years weighed in their mind the restriction of nature-study to country schools as against its inclusion in any scheme of instruction involving such modifications for city schools as will give its spirit an entirely new form of expression.

What are the issues of this process of weighing which are about to determine the ebb or flow of the movement, and give it its distinctive character? Slowly and surely, after much critical observation and pondering, it seems to have become the opinion of educational authority that the presence of nature-study is fully justified on account of the special training and influence it has for its votaries. Provided that an enlightened teacher stands at the helm and steers true, we may definitely look for certain results.

✓ The children's natural instinct of curiosity, which is the seed from which all intellectual achievement grows, is constantly called into play in response to the stimulus of novelty and attractiveness in nature. This healthy expression of natural activity is accompanied by a joyousness and happiness hardly attainable by any other means.

It seems certain also, since the children's attention is voluntarily directed to phenomena of nature which appeal to them on account of their utility or beauty, and is sustained by interest, that the habit of direct observation, and noting of facts as they present themselves, is gradually developed. Courage to go forth single-handed in the region of thought is removed but one step from independent observation in the realm of sense perception.

There is no doubt that such study, congenial to the taste of any normal child, and making appeal to every mood and mind-phase through which he passes as the seasons come and go, tends to awaken a love and interest in nature and out-door life generally. This means that many a leisure hour is spent profitably.

A fair and humane intercourse with fellow creatures, a tendency to reserve judgement and to regard matters of life in a wide perspective, a taste for simple and clean living, these are the outcome of a faithful study of nature, even though carried out within the precincts of a city school.

Looking things straight in the face, one cannot help being



struck by the fact that our nature-study in schools is science pure and simple. It represents the first stage of science before specialization in the direction of any particular order of things has set in, and before the children's studies are freed from emotional elements. This stage has been ignored and neglected as such, but has sprung into life in the form of nature-study. The time may therefore not be far hence when we shall recognize this fact, abolish the term nature-study, and establish training in natural science, progressive in method, for all children, and cultivate the true scientific interest. Says Flaubert, 'Affranchissant l'esprit et pesant les mondes, sans haine, sans peur, sans pitié, sans amour et sans Dieu.'—Miss CLOTILDE VON WYSS, in *T. P.'s Magazine*, July 1911. (By kind permission of the author.)

§ 21. To ensure unity in argumentative composition every point must have a distinct bearing on the question at issue. The writer must, after thinking out the question, realize clearly what judgement he is adopting, and state it fully, yet concisely. Then all he writes should serve to support the proposition under discussion, by direct proof, by refutation of the opposite, or by introduction of cases that form clear analogies.

4. Argument.  
i. Unity.

Consistency must be secured by defining and explaining clearly at the outset the meaning of the terms in the proposition, and by adhering to the definition throughout the essay. Otherwise the writer will fall into the fallacy of undistributed middle.

The structure must be made coherent by observing a logical order. Each step in the argument must fall in its right place, and its connexion with the other steps must be clearly shown by appropriate connecting words and phrases.

ii. Coherence.

In argument even more than in exposition the most emphatic position is at the end, and the most

iii. Emphasis.

powerful argument should be reserved for that place. Yet it will not do to open with a weak argument, for this may create an impression that the whole series is weak. In fact there should be no weak arguments at all. With this proviso, it may be taken as a general rule that the relatively weak should come before the relatively strong. When, in discussing each separate point, the reasons against the proposition are balanced against the reasons for it, the former should be stated first.

The length to which each argument is developed should of course be roughly proportionate to its weight.

#### THE STUDY OF NATURE

Two great faults in our present system of education are that it is too narrow, and not sufficiently interesting. We cannot all care about grammar, or even about mathematics. Those who love natural science, for instance, find little at school which appeals to them, and even those with literary tastes are surfeited by the monotony of classics; so that comparatively few keep up their studies after leaving school. Thus our system of education too often defeats its own object, and renders odious the very things we wish to make delightful.

Children are inspired with a divine gift of curiosity—sometimes inconveniently so. They ask more questions than the wisest man can answer, and want to know the why and the wherefore of everything. Their minds are bright, eager, and thirsting for knowledge. We send them to school, and what is too often the result? Their intellect is dulled, and their interest is crushed out; they may have learnt much, but they have too often lost what is far more important—the wish to learn.

No doubt both Oxford and Cambridge have admirable science schools. But the prizes and fellowships are still given mainly to classics and mathematics. Moreover, natural science is not yet regarded as a necessary part of

education. Degrees are given without requiring any knowledge of the world in which we live. The most profound classical scholar, if he knows nothing of science, is but a half-educated man after all—a boy in a good elementary school has had a better education. The responsibility rests mainly with the universities. The public schools tell us that they must conform to the requirements of the universities, the preparatory schools are governed by the public schools, and hence the tendency is to specialize the education of boys from the very beginning of school life.

University authorities seem to consider that the elements of science are in themselves useless. This view appears to depend on a mistaken analogy with language. It is no use to know a little of a number of languages, however well taught. But it is important to know the rudiments of the sciences, and it is in reality impossible to go far in any one without knowing something of several others. So far as children are concerned it is a mistake to think of astronomy and physics, geology and biology, as so many separate subjects. For the child, nature is one subject, and the first thing is to lay a broad foundation. We should, as Lord Brougham said, teach our children something of everything, and then, as far as possible, everything of something. Specialization should not begin before seventeen, or at any rate sixteen.

Everyone would admit that it is a poor thing to be a great ichthyologist or botanist unless a man has some general knowledge of the world he lives in, and the same applies to a mathematician or a classical scholar. Before a child is carried far in any one subject, it should at least be explained to him that our earth is one of several planets, revolving round the sun; that the sun is a star; that the solar system is one of many millions occupying the infinite depths of space; he should be taught the general distribution of land and sea, the continents and oceans, the position of England and India, and of his own town; the elements of physics, including the use and construction of the thermometer and barometer; the elements of geology and biology. *Pari passu* with these should be taken arithmetic, some knowledge of language, drawing, which is almost, if not quite, as important as writing, and perhaps music. When a child has thus acquired some general conception of the world in

which we live, it will be time to begin specializing and concentrating his attention on a few subjects.

I submit, then, that some study of Nature is an essential part of a complete education; that just as any higher education without mathematics and classics would be incomplete, so without some knowledge of the world we live in, it is also one-sided and unsatisfactory—a half education only.—LORD AVEBURY, in *Lectures and Addresses*. (By kind permission of the author and Messrs. Macmillan.)

### THE RACE TO THE SOUTH POLE

*To the Editor of 'The Times'*

Sir,—The Committee of the British Antarctic Expedition venture to make an earnest appeal for further contributions from the public towards the support of Captain Scott and his brave companions, in order to meet the unforeseen expenses which have been incurred since the start of the expedition from New Zealand in November last year.

The *Terra Nova* left New Zealand on November 29, 1910, and returned there on March 31, 1911, after having safely landed the expedition and carried out the orders received from her commander.

The letters brought by her from Captain Scott showed that the ship on her voyage South had met terrible weather, and had been near to foundering. Later she had been beset in the ice, and much valuable time had been lost, but in the end the expedition had been landed successfully at Cape Evans in McMurdo Sound.

The extensive damage to the ship caused by the bad weather has entailed a heavy bill for repairs, to which must be added the cost of the new stores ordered by Captain Scott to replace those lost on the voyage South.

It is calculated that after the settlement of these unexpected disbursements, the money remaining in the hands of the Committee will barely suffice for the payment to the end of March, 1912, of the allowances to the wives and relatives of the officers and men of the expedition.

It is therefore clear that further financial help from a generous public is needed on that score alone. But what has in the opinion of the Committee most changed the

conditions under which the expedition left England is the fact that the *Terra Nova* has unexpectedly come across the Norwegian expedition under Captain Amundsen, whose deliberate intention and purpose are to make a dash for the Pole in advance of Scott. Captain Scott's exact intentions in the new circumstances cannot be known, but the Committee feels that this imminent competition must have the effect of producing a very great stimulus to the British expedition, and there is no doubt in their minds that the strength and resources of the entire expedition will now be strained to the utmost in the effort to secure for their country the prize upon which their hearts have been set for so long.

Knowing Captain Scott's determination, the Committee foresees that he will remain in the Antarctic a second year, either for a second attempt to gain the Pole if such is necessary, or for the time necessary to make good his intention of doing valuable work for science and the advancement of knowledge by the collection of *data* which can only be acquired in those regions.

The only obstacle to this course being pursued is the lack of funds, for without them, should Captain Scott remain in the Antarctic, the machinery of the expedition would come to a standstill, the ship could not be maintained, the expedition could not be supplied with the necessary stores and clothing, the officers and men would serve without pay, and their wives or relatives would be left in distress and anxiety of mind and without the financial support which they now receive.

The Committee is keenly alive to this position, and is confident in the belief that when the facts are known there are many in the United Kingdom who will take the Committee's view of the present difficult circumstances in which Captain Scott now finds himself, and that they will share the Committee's very grave anxiety lest such a well-commanded and splendidly equipped expedition, actually now in the full tide of its work and usefulness, should miscarry and fail for the want of the £15,000 which they now ask for. They trust that this sum will be raised by December 1, so that a telegram may be sent before the *Terra Nova* sails to reassure Captain Scott that the funds required will be forthcoming. This will be the last opportunity of communicating with Captain Scott for many months.



In regard to exploration, the expedition is attempting a great geographical feat, and has for its most hazardous and difficult object the penetration of the vast ice-bound continent to its very heart. In regard to scientific results it should surpass all that have gone before it. Should not Captain Scott and his devoted companions have the encouragement and satisfaction of knowing how effective is the support and warm the appreciation of those at home for the work they are doing for their country? It would surely be a pitiful thing if they were allowed to fail for want of financial support.

We confidently appeal to the public for their aid, and would ask intending subscribers to send their contributions to the treasurer. . . .—*The Times*, Nov. 20, 1911.

### ✓ THE PROGRESS OF PEACE

What the Peace and Arbitration Movement is going to do for us is to prepare the way for the new *régime* into which mankind is flying on the wings of the aeroplane. The conquest of the air means that henceforth mankind will live in a frontierless world. All international law has hitherto been based upon the assumption that human beings live side by side in geographical areas capable of exact delimitation and of military and naval defence. That assumption is going by the board. The human race is every year organizing itself on other than geographical bases. The growth of international associations, of which the Postal and Telegraphic Union represents the most highly evolved type, show that men are creating a whole series of states which are superimposed one upon the other, each being based, not upon a local territory, but upon a common interest, industry, or other pursuit. Commerce, shipping, literature, finance, are all becoming more and more international. And now in the fullness of time comes the aeroplane, which can fly at a mile a minute from any base on sea or land, bearing a ton of high explosives, which it can drop from any height upon the heart of the enemy's position.

The aeroplane, plus the torpedo, which can strike at a distance of five miles, plus the submarine, which can cross the Atlantic without refilling her bunkers, will reduce mankind to anarchy unless some substitute is found for war.



Willy-nilly we shall be driven to devise some machinery for settling disputes. The Hague Conference drafted a scheme for constituting an International High Court, but the great Powers and the smaller Powers could not agree as to their representation on the judicial bench. The Declaration of London, against which so much ignorant raving has been heard, marks an attempt at international legislation in the domain of maritime laws. Every year societies, associations, institutes are spinning threads in the great web which is covering the world. The ever-increasing cost of armaments tells in the same direction. If mankind is not to become a beggar at the door of a barracks, something must be done to arrest this ever-mounting expenditure.

The aim of all reformers is to promote the evolution of the United States of the World, that International World State which will vest all the armed force of the world in the Federal Executive. Meantime we must press on the conclusion of arbitration treaties, and put some hard thinking into the crucial question. When aeroplanes and submarines have made old-fashioned war impossible, by what means can lawless power be kept in restraint?

To this, to my mind, there is only one answer. The boycott, and the boycott alone, can be relied upon to enforce the decrees of an international court, and to mete out punishment to the nation that trespasses on its neighbour's rights.—W. T. STEAD, in *T. P.'s Magazine*, June 1911. (By kind permission of Mr. Walter Stead.)

## CHAPTER IV

### KINDS OF PARAGRAPH

Introductory paragraph.

§ 22. THE introductory paragraph of a composition should usually indicate, more fully than is possible in the title, the theme and the point of view taken by the writer. Any preliminary explanations or limitations of the theme may also be made. In short the introductory paragraph or paragraphs should put the reader in a position to follow the line of thought without confusion.

(a) Narrative.

It is often advisable to preface a narrative with either (1) a description of the scene where the action occurs ; (2) a description of the principal characters ; or (3) an explanation of the situation out of which the events flow. In these cases care must be taken that everything is necessary for explanatory purposes, or serves to throw the distinctive atmosphere over the story, or to give it vividness and reality.

For examples see the paragraphs quoted from Dickens, § 18, and the following.

The 'Red Death' had long devastated the country. No pestilence had ever been so fatal or so hideous. Blood was its Avatar and its seal—the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow men ; and the whole seizure, progress, and termination of the disease, were the incidents of half-an-hour.—*Masque of the Red Death*. POE.

More common is the kind of introduction used by Poe in *The Gold Bug*.

Many years ago I contracted an intimacy with a Mr. William Legrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina.

This island is a very singular one. . . . [Here follows a description of the island.]

In the inmost recesses of this coppice, Legrand had built himself a small hut, which he occupied when I first made his acquaintance. This<sup>1</sup> soon ripened into friendship—for there was much in the recluse to excite interest and esteem. I found him well-educated, with unusual powers of mind, but subject to perverse moods of alternate enthusiasm and melancholy. His chief amusements were gunning and fishing, or sauntering along the beach and through the myrtles in quest of shells or entomological specimens. In these excursions he was usually accompanied by an old negro, called Jupiter, who had been manumitted before the reverses of the family, but who could be induced, neither by threats nor by promises,<sup>2</sup> to abandon what he considered his right of attendance upon the footsteps of his young 'Massa Will'. It is not improbable that the relatives of Legrand, conceiving him to be somewhat unsettled in intellect, had contrived to instil this obstinacy into Jupiter, with a view to the supervision and guardianship of the wanderer.

An abrupt beginning, however, is often effective; the narrator plunges into the story and holds the reader's interest at once. Then, when curiosity is aroused, any necessary descriptions or explanations are given. Thackeray's *Vanity Fair* opens:

While the present century was in its teens, and on one sunshiny morning in June, there drove up to the great iron

<sup>1</sup> To avoid ambiguity of reference say 'This acquaintance soon . . .'

<sup>2</sup> v. § 53 i. (c).

gate of Miss Pinkerton's academy for young ladies, on Chiswick Mall, a large family coach. . . .

(b) On  
descrip-  
tion.

Descriptions frequently need no formal introduction. Steele's paper on *The Spectator's Club* commences at once with Sir Roger.

The first of our society is a gentleman of Worcestershire, of ancient descent, a baronet. . . .

A common method of leading up to a description is for the writer to explain how he came to be in the situation he describes.

I was this morning walking in the gallery, when Sir Roger entered at the end opposite to me, and advancing towards me, said he was glad to meet me among his relations the De Coverleys, and hoped I liked the conversation of so much good company, who were as silent as myself. . . .—*Sir Roger de Coverley's Portrait Gallery*.                      STEELE.

See also Lamb's *The Convalescent*, and Addison's *Will Wimble* (Spect. 108).

Sometimes, especially when the reflective element is present, an essayist leads up to a description by means of a general observation.<sup>1</sup>

Nowhere has the city's day a more visible beginning than in front of Broad Street and Liverpool Street stations. Dr. Johnson's opinion that the full tide of human existence is seen at Charing Cross may stand; but here surely is the other pole of London's activity. Let us begin, then, where so much begins.—W. WHITTEN, in *T. P.'s Magazine*, Feb. 1911.

See also Addison's *Sunday at Coverley Hall* and *Sir Roger at the Assizes* (Spect. 112 and 122).

(c) In re-  
flective  
essays.

To introduce a definitely reflective essay it is usually advisable to announce the topic; this should

<sup>1</sup> This kind of introduction is of course very frequent in purely reflective essays.

be done, if possible, in such a way as to arrest attention and arouse interest at once, yet not baldly and abruptly.

The particular form that the introduction may take will of course depend on the general nature of the essay. If the title is a general proposition or abstract term, the introductory paragraph may give a particular instance to illustrate it; a vivid opening will thus be secured. An essay on Self-help, for example, might begin with Aesop's fable of Hercules and the carter.

Lamb commences an essay on *The Convalescent* by a picture of himself convalescent.

A pretty severe fit of indisposition which, under the name of a nervous fever, has made a prisoner of me for some weeks past, and is but slowly leaving me, has reduced me to an incapacity of reflecting upon any topic foreign to itself. . . .

Cowper introduces the subject of *Conversation* by referring to a French comedy which depicts an unconversational Englishman; this leads to a comparison between the two nations.

If the title takes the form of an epigram or paradoxical aphorism, e. g. 'The child is father to the man', 'Man never is but always to be blest', some explanation of its meaning will be the natural method of winding into the subject, and in fact is an essential preliminary to any discussion.<sup>1</sup>

<sup>1</sup> It should be remembered that the title is not, as a matter of structure, a part of the essay; and that therefore the introductory paragraphs should not assume that the title is known. They should indicate and lead up to the theme independently of the title. If reference is to be made to it, the title must be repeated either literally or in substance. An essay entitled 'Hamlet' should not commence, 'This is undoubtedly the greatest play . . .', nor should one entitled 'What is your favourite novel?' commence, 'This is a question that I have often asked myself. . . .'

When the theme is generic, a definition will be required at the outset. Hazlitt opens his lecture *On Poetry in General* thus :

The best general notion which I can give of poetry is, that it is the natural impression of any object or event, by its vividness exciting an involuntary movement of imagination and passion, and producing, by sympathy, a certain modulation of the voice, or sounds, expressing it.

Or again, if the writer proposes to dispute the truth of some proposition, the attitude of doubt may be suggested at the outset.

‘Where the opinion of the masses conflicts with that of the classes,’ Mr. Gladstone is reported to have said, ‘the masses are always right.’ This is a position that has often been taken up, especially, of course, by representatives of the masses. Let us ask ourselves, with all deference to Mr. Gladstone, whether this position is a sound one, whether it is true that the opinion of the masses, despite their defective education and their inexperience of political affairs, is always better than the opinion of those who have devoted the larger part of their mental and physical energy to the government of their country.

The writer, however, need not at the outset give his own ideas on the subject ; it will frequently be better to work up gradually to these and summarize in the concluding paragraphs.

A quotation is, of course, a very common way of opening, and is usually very effective. See the last illustration, and Matthew Arnold’s essay on Heine quoted below.

An introductory paragraph may also very profitably sketch out the general plan of an essay ; e. g. the second paragraph of Hazlitt’s lecture *On Poetry in General*.



In treating of poetry, I shall speak first of the subject-matter of it, next of the forms of expression to which it gives birth, and afterwards of its connexion with harmony of sound.

See also Spect. 459. 'Religion may be considered under two heads . . .'

Or the writer's general intention may be indicated :

It will, perhaps, be well as this Lecture is the sequel to one previously given, that I should shortly state to you my general intention in both. The questions specially proposed to you in the first, namely, *How* and *What* to Read, rose out of a far deeper one, namely, *Why* to Read. I want you to feel, with me, that whatever advantages we possess in the present day in the diffusion of education and literature, can only be rightly used by any of us when we have apprehended clearly what education is to lead to, and literature to teach. I wish you to see . . .—*Sesame and Lilies*.      RUSKIN.

Where only one main aspect of a wide subject is to be taken, this should be indicated in the introduction.

I know not if I deserve that a laurel-wreath should one day be laid on my coffin. Poetry, dearly as I have loved it, has always been to me but as a divine plaything. I have never attached any great value to poetical fame; and I trouble myself very little whether people praise my verses or blame them. But lay on my coffin a *sword*; for I was a brave soldier in the war of liberation of humanity.

Heine had his full share of love of fame, and cared quite as much as his brethren of the *genus irritabile* whether people praised his verses or blamed them. And he was very little of a hero. Posterity will certainly decorate his tomb with the emblem of the laurel rather than with the emblem of the sword. Still, for his contemporaries, for us, for the Europe of the present century, he is significant chiefly for the reason which he himself in the words just quoted assigns. He is significant because he was, if not pre-eminently a brave, yet a brilliant, a most effective soldier in the war of liberation of humanity.—*Heine*.      M. ARNOLD.

The chief essential of a formal introduction is that *it must lead up clearly to the main topic*, without assuming more than the reader can be expected to know. This should not be difficult if the writer has in mind a general plan of the essay, its central thought or purpose, and its conclusion. If, however, some natural method of introduction does not suggest itself, and there are no preliminary explanations necessary, it will in general be a waste of time to set about devising one, for the result would probably be forced and artificial.

The introduction must conform not only to the demands of unity and coherence in its relation to the body of the essay, but also to those of proportion. It cannot well err on the side of brevity; but as a general rule should not occupy more than one-sixth of the whole composition. For such essays as the student is called upon to write, one paragraph will usually be ample.

Trans-  
itional  
para-  
graph.

§ 23. Reference must also be made to two special types of paragraph—the transitional and the summarizing paragraph.

Coherence, the binding together of parts in the essay, will frequently be gained by means of transitional sentences at the beginning of the paragraph, i. e., by sentences introduced by such phrases as 'On the next day', 'In consequence of this', 'To achieve this end'. But sometimes it is necessary to use a whole paragraph to make clear the passage from one topic to another.

The characters, then, of a high state of civilization being the diffusion of property and intelligence, and the power of co-operation, the next thing to observe is the unexampled

development which all these elements have assumed of late years.

MILL.

Thus far as to the political effects of Civilization. Its moral effects, which as yet we have only glanced at, demand further elucidation. They may be considered under two heads: the direct influence of Civilization itself upon individual character, and the moral effects produced by the insignificance into which the individual falls in comparison with the masses.

MILL.

Most of the remarks which we have hitherto made on the public character of Milton apply to him only as one of a large body. We shall proceed to notice some of the peculiarities which distinguished him from his contemporaries. And, for that purpose, it is necessary to take a short survey of the parties into which the political world was at that time divided. . . .—*Milton*, § 79.

MACAULAY.

See also Macaulay, *Milton*, § 28; and the paragraph commencing 'It is not here proposed . . .' in § 20.

§ 24. The summarizing paragraph is sufficiently characterized by its name. Strictly, no point should be included which has not been previously discussed.

Sum-  
marizing  
para-  
graph.

Such we believe to have been the character of the Puritans. We perceive the absurdity of their manners. We dislike the sullen gloom of their domestic habits. We acknowledge that the tone of their minds was often injured by straining after things too high for mortal reach: and we know that in spite of their hatred of Popery, they too often fell into the worse vices of that bad system, intolerance and extravagant austerity, that they had their anchorites and their crusades, their Dunstons, their De Montfords, their Dominics and their Escobars. Yet, when all circumstances are taken into consideration, we do not hesitate to pronounce them a brave, a wise, an honest, and a useful body.—*Milton*.

MACAULAY.

Let us at this point recount briefly the results already reached. Up to the Norman Conquest the linguistic situation may be thus described: A Low-German tongue was the speech of all the Teutonic inhabitants of Great Britain

from the Channel to the Frith of Forth. It was called by those who then spoke it, *Englisc*. . . . In this tongue there existed several dialects. One of these, the West-Saxon, had become the language of law and of literature—the language in which the educated classes talked and wrote. Into this language there had been introduced in the course of centuries a very slight number of Celtic and of Norse words, and a much larger number of Latin ones. But, notwithstanding these additions, it continued to be—what it had been, not merely as regards grammar, but also as regards vocabulary—essentially a Teutonic tongue.—*English Language*, p. 83.

LOUNSBURY.

Con-  
clusion.

§ 25. A formal **Conclusion** is perhaps less essential than an introduction, but, if skilfully used, may add considerably to the effect of the essay by enforcing the impression that it was designed to make upon the reader.

A narrative will usually end with its crisis, the event to which all other events lead up. Sometimes, however, it is desired to point a moral or to estimate the significance of some event or career.

A description may fittingly end with a statement of the general effect of the whole, or of the final impression made upon the observer.

The most obvious form of conclusion for a reflective essay is a summary of results, or a rapid and generalized view of the various points in the exposition or argument.

The place and value of Christopher Marlowe as a leader among English poets it would be almost impossible for historical criticism to over-estimate. To none of them all, perhaps, have so many of the greatest among them been so deeply and so directly indebted. Nor was ever any great writer's influence upon his fellows more utterly and un-mixedly an influence for good. He first, and he alone, guided Shakespeare into the right way of work; his music,

in which there is no echo of any man's before him, found its own echo in the more prolonged but hardly more exalted harmony of Milton's. He is the greatest discoverer, the most daring and inspired pioneer, in all our poetic literature. Before him there was neither genuine blank verse nor genuine tragedy in our language. After his arrival the way was prepared, the paths were made straight, for Shakespeare.

—*Christopher Marlowe.*

SWINBURNE.<sup>1</sup>

It is as hopeless to hope as it would be arrogant to assume that any tribute of praise or thanksgiving can glorify with any further glory the name that is above every other for variety in supremacy of powers and unity in diversity of genius. Of poetry pure and simple, imaginative and sublime, there is no master who has left us more : of humour there is no master who has left us as much of so high a quality and so deep an insight : of women as of men there is no poet who has created so many so surely endowed with everlasting life. All that can be known of manhood, of womanhood, and of childhood, he knew better than any other man ever born. It is not only the crowning glory of England, it is the crowning glory of mankind, that such a man should ever have been born as William Shakespeare.

—*Shakespeare.*

SWINBURNE.

'A man', said Seneca, 'can hardly lift up his eyes towards the heavens without wonder and veneration to see so many millions of radiant lights, and to observe their courses and revolutions.' The stars, indeed, if we study them, will not only guide us over the wide waters of the ocean, but what is even more important, light us through the dark hours which all must expect. The study of Nature indeed is not only most important from a practical and material point of view, and not only most interesting, but will also do much to lift us above the petty troubles, and help us to bear the greater sorrows of life.—*The Study of Nature.*

AVEBURY.

An effective ending may be formed by a climax, by a striking simile, or by an apt quotation.

Sleep is most graceful in an infant ; soundest in one who has been tired in the open air ; completest to the seaman

<sup>1</sup> The student is not recommended to imitate the superlative praise in which Swinburne indulges.

after a hard voyage ; most welcome to the mind haunted with one idea ; most touching to look at in the parent that has wept ; lightest in the playful child ; proudest in the bride adored.—*A Few Thoughts on Sleep.*      LEIGH HUNT.

Shakespeare's genius has spread over the whole play a richness like the overflowing of the Nile.—*Antony and Cleopatra.*      HAZLITT.

Princes are like to heavenly bodies, which cause good or evil times ; and which have much veneration but no rest. All precepts concerning kings are in effect comprehended in those two remembrances : *Memento quod es homo*, and *Memento quod es Deus*, or vice Dei : the one bridleth their power, and the other their will.—*Of Empire.*      BACON.



## CHAPTER V

### PARAGRAPH STRUCTURE

#### I. Laws of the Paragraph

§ 26. Not only is the paragraph an organic part of the whole essay, dependent on the whole and correlated with the other parts ; but it has also a unity of its own, and dependent parts of its own. Separate sentences bear much the same relation to the paragraph as paragraphs do to the whole composition ; and attention must be paid to the same essentials of structure, unity, coherence and emphasis.

Para-  
graph as a  
whole.

§ 27. The requirements of unity were indicated in the definition in § 7. To secure unity the writer should always keep clearly in mind the special phase of thought that is to form the topic or central idea of the paragraph ; and no sentence should be introduced that does not serve to develop this topic. Whether the leading topic of each paragraph is expressed or not, it should be capable of being stated in one sentence. The writer should decide beforehand (1) what is the central thought of the paragraph and what point of view he will take, and (2) what material he will introduce.

Unity.

The unity of the following paragraph from Macaulay's *Milton* is evident. .

The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced, not so much by what it expresses, as by what it suggests ; not so much by the ideas which it directly conveys, as by other

ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the *Iliad*. Homer gives him no choice, and requires from him no exertion, but takes the whole upon himself, and sets the images in so clear a light, that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the key-note, and expects his hearer to make out the melody.

Each sentence obviously serves the central idea—the exposition of Milton's poetic method. The paragraph might be condensed into one sentence thus: Milton's poetry demands the imaginative co-operation of the reader, since it works by way of suggestion rather than by way of direct and complete expression.

Take another paragraph—from Avebury's *Macaulay Ceremonial*.

Though Macaulay lived in the centre of the literary and political world, and took an active part in the stress and turmoil of London life, he may also be said to have enjoyed a peaceful existence. La Bruyère has said that many men spend much of their time in making the rest miserable. Macaulay had his own sorrows, as all must, but he brought none on himself. We may say of him as he himself said of Sir James Mackintosh, that 'the rare moderation and calmness of his temper preserved him alike from extravagant elation and from extravagant despondency'.

Here the unity is not so obvious, but nevertheless it is present. For the latter part of the paragraph supports by explanation the main idea expressed in the beginning. The thought may be completely summarized in one sentence: Macaulay, despite his

busy life, always enjoyed peace of mind ; for, since he avoided extremes, he was not one of those men who bring sorrows on themselves.

The connexion of the second, third, and fourth sentences with the first will be made clearer if they are rewritten thus :

He was not one of the many men who, according to La Bruyère, spend much of their time in making the rest miserable. Macaulay had his own sorrows, as all must, but he brought none on himself. For, as he said of Sir James Mackintosh, ' the rare moderation . . . '

The paragraph was defective not in point of unity, but of coherence.

§ 28. **Coherence** demands that there shall be <sup>Coherence.</sup> logical order and connexion in the thought of the paragraph, and that this shall be made clear in the expression. The arrangement therefore must be planned out in advance ; and the sequence of thought must be made evident by the use of devices that bind together the different sentences and show the dependence of one on another. Such devices are :

- (i) the use of connective words and phrases—
  - (a) conjunctions, especially subordinating and illative co-ordinating conjunctions ; *although, for, because, therefore, so that* ;
  - (b) relative and demonstrative pronouns ;
  - (c) phrases such as *in consequence, on the contrary, in addition, the latter, the former*.
- (ii) inversions of sentence order designed to bring close together related parts of adjacent sentences.

The fugitive band had at several halting places left behind them various parts of their camp equipment. For these

articles a search was to be made by the company of Pioneers who had been sent ahead . . .

Compare this order with

The fugitive band had left various parts of their camp equipment behind them at several halting places. The company of Pioneers who had been sent ahead . . . were to search for these articles.

(iii) repetition of a word or words.

He was not, in name and profession, a Papist ; we say in name and profession, because both Charles himself and his creature Laud, while they abjured the innocent badges of Popery, retained all its worse vices . . . This, however, we waive. We will concede that Charles was a good Protestant ; but we say that his Protestantism does not make the slightest distinction between his case and that of James.

MACAULAY.

Cf. note 1 to § 22.

**Emphasis.** § 29. The most important parts of the paragraph must be made prominent. The reader should be enabled to grasp at once the special phase of thought to be treated ; therefore the leading idea of the paragraph should usually be stated in the opening sentence, unless this is purely transitional. The germinal idea will then be developed in the succeeding sentences, the details being best arranged so that the most important or most impressive comes last. In the paragraph describing the House of Usher (quoted § 18) the first sentence states the main topic, and is followed by illustrative details ; the sentence describing the fissure gives information that is very important in view of later events, and is therefore given emphatic position at the end. For the emphasis given by the final position see also the two opening sentences of M. Arnold's *Heine* (§ 22).

For the topic sentence at the beginning of the

paragraph see the examples from Arnold in § 33 (c), from Dickens § 18 ('Tellson's Bank . . . was an old-fashioned place').

To place a summarizing sentence at the end of the paragraph is also an excellent way of emphasizing the leading idea.

But this certainly was not the case [that James II was expelled simply because he was a Catholic]; nor can any person . . . believe that, if James had held his own religious opinions without wishing to make proselytes, or if, wishing even to make proselytes, he had contented himself with exerting only his constitutional influence for that purpose, the Prince of Orange would ever have been invited over. Our ancestors, we suppose, knew their own meaning; and, if we may believe them, their hostility was primarily not to popery, but to tyranny. They did not drive out a tyrant because he was a Catholic; but they excluded Catholics from the crown, because they thought them likely to be tyrants. The ground on which they, in their famous resolution, declared the throne vacant, was this, 'that James had broken the fundamental laws of the kingdom.' Every man, therefore, who approves of the Revolution of 1688 must hold that the breach of fundamental laws on the part of the sovereign justifies resistance. The question, then, is this: Had Charles the First broken the fundamental laws of England?—*Milton*.  
MACAULAY.

Compare also the quotation from Swinburne on Marlowe in § 25.

The last sentence, whatever its actual form may be, should be one whose thought is so significant that it may fittingly occupy the emphatic final position. Furthermore, no sentence should occupy a space disproportionate to the importance of the idea that it expresses.

§ 30. The length of the paragraph will usually be decided by considerations of proportion, that is, it <sup>Length of</sup> <sub>para-</sub> <sub>graphs.</sub>

will depend largely on the relative importance of the paragraph topic. Sometimes, however, as when the topic may be treated in two parts, the question will arise, Are these two parts to be treated together in one paragraph or separately in two? If each paragraph requires two or three sentences, the writer will probably be well advised to use two paragraphs.

The tendency of modern writers is to use shorter paragraphs than formerly. Long paragraphs are liable to become complicated and unwieldy; short paragraphs lessen this danger—for digressions become at once evident—and, furthermore, help to secure vivacity.

## II. Paragraph Development

Topic sentence,

§ 31. Each paragraph in the body of the composition should deal with one particular phase of the thought that constitutes the main theme of the essay. This central idea, the paragraph-topic, whether explicitly stated or not, forms the basis on which the paragraph is built. The actual statement of the topic in its bare outline occupies only one sentence, the topic-sentence. The central idea then requires amplification, explanation, or proof. The methods by which the subject may be developed are principally as follows :

### A. Elucidation and amplification.

Elucidation of the paragraph-topic.

§ 32. In the following paragraph from Macaulay's *Milton* the development consists in the setting forth more clearly and fully of the idea contained in the topic-sentence—the unique character of Milton's spirits.



The spirits of Milton are unlike those of almost all other writers. His fiends, in particular, are wonderful creations. They are not metaphysical abstractions. They are not wicked men. They are not ugly beasts. They have no horns, no tails; none of the fee-faw-fum of Tasso and Klopstock. They have just enough in common with human nature to be intelligible to human beings. Their characters are, like their forms, marked by a certain dim resemblance to those of men, but exaggerated to gigantic dimensions, and veiled in mysterious gloom.—*Milton*.      MACAULAY.

§ 33. The topic-sentence may be elucidated or amplified in various ways :

(a) **Definition, positive and negative.** The meaning of the topic-sentence, or of terms used in it, must be made clear at the outset. This may be done by stating in terms more familiar or more concrete ; or even negatively by exclusion, i.e. by stating that it is not something that it may appear to be. In the example from Froude both methods are illustrated.

At the next stage we pass with the chroniclers into history proper. The chronicler is not a poet like his predecessor. He does not shape out consistent pictures with a beginning, a middle, and an end. He is a narrator of events, and he connects them together on a chronological string. He professes to be relating facts. He is not idealizing, he is not singing the praises of the heroes of the sword or the crosier—he means to be true in the literal and commonplace sense of that ambiguous word.—*Scientific Method in History*.  
FROUDE.

There are two kinds of wisdom : in the one, every age in which science flourishes surpasses, or ought to surpass, its predecessors ; of the other, there is nearly an equal amount in all ages. The first is the wisdom which depends on long chains of reasoning, a comprehensive survey of the whole of a great subject at once, or complicated and subtle processes of metaphysical analysis : this is properly Philosophy. The other is that acquired by experience of life, and a good use of the opportunities possessed by all who have mingled

much with the world, or who have a large share of human nature in their own breasts. This unsystematic wisdom, drawn by acute minds in all periods of history from their personal experience, is properly termed the wisdom of ages; and every lettered age has left a portion of it upon record. It is nowhere more genuine than in the old fabulists, Aesop, and others. The speeches in Thucydides are among the most remarkable specimens of it. Aristotle and Quintilian have worked up rich stores of it into their systematic writings; nor ought Horace's *Satires*, and especially his *Epistles*, to be forgotten. But the form in which this kind of wisdom most naturally embodies itself is that of aphorisms; and such, from the Proverbs of Solomon to our own day, is the shape it has oftenest assumed.—*Aphorisms*.  
J. S. MILL.

See also the passage from Dicey, § 14; and § 25 in Part II.

(b) Re-  
statement.

(b) Repetition or restatement of the same substance in different form.

Dryden's essays belong to the history of the Renaissance. They are part of the general effort of the world to come to an understanding with itself about the ideals of literature which had been imposed upon it by the learning of the classical scholars.—*Essays of Dryden*, xv.  
KER.

Children are inspired with the divine gift of curiosity—sometimes inconveniently so. They ask more questions than the wisest man can answer, and want to know the why and the wherefore of everything.—*The Study of Nature*.  
AVEBURY.

Repetition, however, should be avoided unless it is not mere repetition but a restatement from a different point of view, or one which adds something to the previous statement. The second sentence in the first example is a much fuller statement of the first, and in fact almost amounts to a definition.

The repetition in the second example is probably

justifiable as being a restatement in more concrete terms.

(c) Particularization, i.e. illustration by specific details. (c) Particularization.

The enemies of the Parliament, indeed, rarely choose to take issue on the great points of the question. They content themselves with exposing some of the crimes and follies to which public commotions necessarily give birth. They bewail the unmerited fate of Strafford. They execrate the lawless violence of the army. They laugh at the Scriptural names of the preachers. Major-generals fleeing their districts; soldiers revelling on the spoils of a ruined peasantry; upstarts, enriched by the public plunder, taking possession of the hospitable firesides and hereditary trees of the old gentry; boys smashing the beautiful windows of cathedrals . . . agitators lecturing from the tops of tubs on the fate of Agag;—all these, they tell us, were the offspring of the Great Rebellion.—*Milton*.  
MACAULAY.

All over the country the news of his election was received with a burst of joy. Men congratulated each other as if some dear friend or relation of their own had received so signal an honour. People who had never seen his face shook hands with one another in an unreasoning way on the receipt of such glorious news.  
M. ARNOLD.

See also the quotation in § 88, note 1.

(d) Division into parts.

(d) Division.

With regard to the advance of democracy, there are two different positions which it is possible for a rational person to take up, according as he thinks the masses prepared, or unprepared, to exercise the control which they are acquiring over their destiny, in a manner which would be an improvement upon what now exists. If he thinks them prepared, he will aid the democratic movement; or if he deem it to be proceeding fast enough without him, he will at all events refrain from resisting it. If, on the contrary, he thinks the masses unprepared for complete control over their government . . . he will exert his utmost efforts in contributing to prepare them; using all means, on the one hand, for making the masses themselves wiser and better; on the

other for so rousing the slumbering energy of the opulent and lettered classes, so storing the youth of those classes with the profoundest and most valuable knowledge, as to create a power which might partially rival the mere power of the masses, and might exercise the most salutary influence over them for their own good.—*Civilization.*      MILL.

(e) Comparison and contrast.

### (e) Comparison or analogy, and contrast.

The effect of historical reading is analogous, in many respects, to that produced by foreign travel. The student, like the tourist, is transported into a new state of society. He sees new fashions. He hears new modes of expression. His mind is enlarged by contemplating the wide diversities of laws, of morals, and of manners. But men may travel far and return with minds as contracted as if they had never stirred from their own market town. In the same manner men may know the dates of many battles and the genealogies of many royal houses and yet be no wiser. . . .—*On History.*      MACAULAY.

The object of poetry is confessedly to act upon the emotions; and therein is poetry sufficiently distinguished from what Wordsworth affirms to be its logical opposite, namely, not prose, but matter of fact or science. The one addresses itself to the belief, the other to the feelings. The one does its work by convincing or persuading, the other by moving. The one acts by presenting a proposition to the understanding, the other by offering interesting objects of contemplation to the sensibilities.—*Poetry and its Varieties.*      MILL.

Explanation of the topic idea.

### B. Explanation and Proof.

§ 34. The topic idea may be developed by a detailed statement of the reasons that support it.

Of our three greatest Romantic poets Byron has throughout Europe the widest reputation. For this three reasons may be given. First, that he is the direct antagonist of that Pharisaic narrowness with which we are accredited by our continental neighbours. The persecution from which he suffered accentuated his feeling of revolt, and he stands, in the eyes of France and Germany, for the liberator who helped to free England from Puritan trammels. Second,

that of all English poets he loses the least by translation. He has little feeling for the *mot juste*, he had little ear for niceties of rhythm, he wrote, as he thought, at the white heat of improvisation, and, like a better man than he, seldom blotted a line. Third, and most important, there is in his imagination a certain lavish virility which pours forth the emotions of the moment without ever counting the cost. He is absolutely fearless, he says whatever is in his mind, he gives us, in the slang phrase, a 'human document' which no scholiast has ever revised.—*Oxford Treasury*.

HADOW.

We disapprove, we repeat, of the execution of Charles; not because the constitution exempts the king from responsibility, for we know that all such maxims, however excellent, have their exceptions; nor because we feel any peculiar interest in his character, for we think that his sentence describes him with perfect justice as 'a tyrant, a traitor, a murderer, and a public enemy'; but because we are convinced that the measure was most injurious to the cause of freedom. He whom it removed was a captive and a hostage: his heir, to whom the allegiance of every Royalist was instantly transferred, was at large. The Presbyterians could never have been perfectly reconciled to the father: they had no such rooted enmity to the son. The great body of the people, also, contemplated that proceeding with feelings which, however unreasonable, no government could safely venture to outrage.—*Milton*.

MACAULAY.

§ 35. In the second example the giving of reasons that explain Macaulay's disapproval really amounts to an argument that the execution of Charles was a political blunder.

Proof of  
the topic  
idea.  
(a) De-  
ductive  
argument.

More formal argument is used to develop the topic in the following paragraph of Macaulay's *Addison*.

But, whatever be the literary merits of the Epistle [to Montague], it undoubtedly does honour to the principles and spirit of the author. Halifax had now nothing to give. He had fallen from power, had been held up to obloquy, had been impeached by the House of Commons, and, though his



Peers had dismissed the impeachment, had, as it seemed, little chance of ever again filling high office. The Epistle, written at such a time, is one among many proofs that there was no mixture of cowardice or meanness in the suavity and moderation which distinguished Addison from all the other public men of those stormy times.

The topic is stated in the opening sentence, Macaulay then proceeds to prove this, and in conclusion gives a fuller statement of the topic idea.

This is an example of the **deductive method**, which proceeds from a general law to its particular consequences. The argument might be reduced to syllogistic form thus :

*Major premise* (understood).—A man who writes praise of one who is unable to give rewards cannot have interested motives.

*Minor premises*.—Halifax was unable to reward. Addison wrote praise of Halifax.

*Conclusion*.—Addison had not interested motives.

(b) Induc-  
tive  
argument.

In the following example of the **inductive method**, where a general law is inferred from the particular instances given, the topic idea is suggested in the opening sentence and stated more fully and definitely as a conclusion.

After Franklin had investigated the nature of electricity for some time, he began to consider how many of the effects of thunder and lightning were the same as those produced by electricity. Lightning travels in a zigzag line, and so does an electric spark; electricity sets things on fire, so does lightning; electricity melts metals, so does lightning. Animals can be killed by both, and both cause blindness. Pointed bodies attract the electric spark, and in the same way lightning strikes spires, and trees, and mountain tops. Is it not likely then that lightning is nothing more than electricity passing from one cloud to another, just as an electric spark passes from one substance to another?—*A Short History of Natural Science.*      BUCKLEY.



§ 36. Different methods may be, and usually are, combined in the same paragraph. The paragraph from Mill in § 23 (*a*) contains division, definition, and exemplification. The passage from Macaulay quoted in § 88, note 1, has explanation, comparison, and particularization.

## CHAPTER VI

### SENTENCE STRUCTURE

The  
sentence  
and its  
kinds.

§ 37. THE sentence, a combination of words giving complete and intelligible expression to a thought, is the smallest unit of speech and written composition.

The student is assumed to have knowledge of—

- (i) the difference between phrase, clause and sentence ;
- (ii) the classification of sentences into—
  - (a) simple, compound and complex ;
  - (b) declaratory or assertive, interrogative, exclamatory, imperative ;
- (iii) the general syntax of the complex sentence.

A good grammar should be consulted on these points in case of doubt.

Periodic  
sentences.

§ 38. Attention must be paid to a classification of sentences according to the order in which the parts are arranged. Sometimes the modifying and qualifying phrases or clauses are introduced before the predicate ; a sentence of this kind, in which at no point before the end is the sense complete, is called *periodic*. This definition illustrates itself ; other examples are :

Not in the confined air of the world, but 'in the vasty halls of death' does the soul attain its true freedom.

Of all the poets who have introduced into their works the agency of supernatural beings, Milton has succeeded best.

MACAULAY.

Here the important words necessary to make the predication complete, viz. 'is called periodic',

'attain its true freedom', 'has succeeded best', are reserved to the end, and so the meaning remains suspended.

When the principal statement is made at the outset, and the modifying and qualifying phrases and clauses follow, the sentence structure is called *loose*.<sup>1</sup>

A sentence is called loose when the principal statement is made at the outset and the qualifying phrases and clauses follow.

The reader would throw aside such a tale in incredulous disgust, unless it were told with the strongest air of veracity, . . . with the greatest simplicity and multiplicity in its details.

MACAULAY.

§ 39. The periodic style involves the use of sentences of considerable length, and usually complex. A style that employs a rapid series of short sentences with a minimum of grammatical connectives or relational words, i. e. sentences co-ordinated rather than subordinated, is called *abrupt*.

What is spirit? What are our own minds, the portion of spirit with which we are best acquainted? We observe certain phenomena. We cannot explain them into material causes. We therefore infer that there exists something which is not material. But of this something we have no idea. We can define it only by negatives. We can reason about it only by symbols. We use the word; but we have no image of the thing; and the business of poetry is with images, and not with words. The poet uses words indeed: but they are merely the instruments of his art, not its objects. They are the materials which he is to dispose in such a manner as to present a picture to the mental eye. And if they are not so disposed they are no more entitled to be called poetry than a bale of canvas and a box of colours to be called painting.—*Milton*.

MACAULAY.

<sup>1</sup> 'Loose' is a technical term, and is not intended to imply condemnation.

Clearness.    § 40. The rhetorical essentials of a sentence are clearness and effectiveness.

To ensure clearness, the sentence must, in the first place, be grammatically correct; it must contain no solecisms. This however is not the only requisite; for of two sentences equally correct in grammar, one may be better from the rhetorical point of view. How to construct compound and complex sentences is a question of grammar; *when* to use a compound and when to use a complex sentence must be decided by rhetorical considerations.

Unity.        § 41. The sentence must have unity; it must leave on the reader's mind a single impression. To achieve this it must express one leading thought and one only. All the ideas contained in the sentence must be closely related, and everything that does not bear directly on the main idea of the sentence must be excluded. The thought should be capable of compression into a phrase or simple sentence.

Violations of Unity.    Unity may be violated in several ways:

(a) Each of the following sentences contains more than one central idea.

From the Dargah, Her Majesty drove to the Arhai-din-ka-jhompra, so-called because tradition says it sprang up supernaturally in two and a half days. It is a mosque built by Altamsh about 1200 A.D., from the materials of a Jain temple, and contains a magnificent screen of seven arches covered with Tughra and Kufic inscriptions, behind which is the mosque proper, with nine domes resting on 124 ornamented pillars.—*Statesman*, Dec. 24, 1911.

The first sentence makes two statements dealing with—

(a) the Queen's drive, and (β) the origin of the name.

The second sentence makes three statements dealing with—

( $\alpha$ ) the building of the mosque, ( $\beta$ ) the contents of the mosque, ( $\gamma$ ) the mosque proper.

The paragraph might be improved by placing 1  $\beta$  and 2  $\alpha$  together in a compound sentence, and by making 2  $\gamma$  co-ordinate with, instead of subordinate to, 2  $\beta$ .

From the Dargah Her Majesty drove to the Arhai-dinka-jhompra. This is a mosque built by Altamsh about 1200 A.D., from the materials of a Jain temple; it owes its name to the tradition that it sprang up supernaturally in two and a half days. Inside the mosque there is a magnificent screen of seven arches covered with Tughra and Kufic inscriptions; behind this is the mosque proper. . . .

Similarly the following sentence might be with advantage remodelled.

There are also the graves of the *Panch Pir* of Ajmer, the five Mussulman saints who helped the Hindus to fight against the marauding Pindaris, and whose tombs in consequence are held in great veneration by Hindus as well as Mahomedans to this day.—*Statesman*, Dec. 24, 1911.

There are also the graves of the *Panch Pir* of Ajmer. These five men were Mussulman saints who helped the Hindus to fight against the marauding Pindaris; consequently their tombs are held in great veneration by Hindus as well as Mahomedans.

In these sentences and in many like them the fault often lies in careless and injudicious use of relative clauses of the continuative type.

( $b$ ) The expression of a single idea may be spread over two sentences when one would have been adequate. In the examples under ( $a$ ), complex sentences were wrongly used instead of simple and compound; here complex sentences are rightly

used ; for in them information not important enough for a whole sentence may be conveyed in subordinate clauses.

Yesterday evening a meeting was held in the Town Hall. Its object was to consider the propositions of the Liberal Committee. The mayor presided.

These three sentences may certainly be run into two sentences, probably into one.

Yesterday evening a meeting, presided over by the mayor, was held in the Town Hall, to consider the propositions of the Liberal Committee.

Similarly the superiority of the first arrangement of the following will be evident.

His Highness the Maharaja of Kapurthala on his return from Delhi on Sunday last received an ovation from the inhabitants on account of his having received the distinction of G.C.S.I. from His Imperial Majesty.—*Statesman*, Dec. 24, 1911.

His Highness the Maharaja of Kapurthala returned from Delhi on Sunday. He received an ovation from the inhabitants. The reason of the ovation was that he had received . . .

One day on returning from office he found that the monkey had broken into his wine-store.

One day he returned from office and found that . . .

(c) Unity is sometimes lost by unnecessary **change of subject** in a compound sentence. Of the following versions the former should be preferred.

In the morning the men went through their drill ; in the evening they were free to amuse themselves.

In the morning the men went through their drill ; but the evening was spent in amusement.

(d) Unity is sometimes obscured by **faulty arrangement**.



The shouts of the mob grew louder and louder, their passions were becoming dangerously violent, they rushed about aimlessly in the square, their eyes flashed wildly, and fiercely they demanded to know who was responsible for this outrage.

If the second clause were placed first, so as to give an explanatory introduction to the sentence, the fault would be removed ; all the remaining statements would then appear as confirmations or illustrations of the first general statement.

Sometimes a sentence has unity of idea, but so many details are introduced in dependent clauses that the main thought is obscured ; for the sake of clearness such a sentence would be better divided into several statements.

§ 42. The sentence must be coherent ; it must be so constructed that the relation between its parts is made clear. Coherence.

Common causes of incoherence are :

- (i) faulty position of words, phrases and clauses ;
- (ii) faulty use of words that refer to other parts of the sentence ;
- (iii) inappropriate choice of connectives ;
- (iv) changes of construction, neglect of balance in form.

Stated positively, the rules to be observed are :

(1) The parts of the sentence that are closely connected in thought must be brought together in expression. 1. Connexion by position.

He blew out his brains after bidding his wife good-bye with a gun.  
should of course be

After bidding his wife good-bye he blew out his brains with a gun.

The sentences below may be corrected by rearrangement; the qualifying or modifying words should be placed as near as possible to the words that they qualify or modify.

To Let.—A furnished room suitable for a married couple with gas and French windows.

Othello, seizing a bolster full of rage and jealousy, smothered her.

2. Con-  
nexion by  
reference  
words.  
(a) Pro-  
nouns.

(2) Reference words, such as pronouns and participles, must refer clearly to their antecedents.

(a) Pronouns. Ambiguity in the reference of pronouns may be removed by

(i) the use of direct quotation;

He told the man that he had had many chances of making a fortune, but that he had taken none of them.

He said to the man, 'You have had . . . ' (or 'I have had . . .').

(ii) repetition of the antecedent;

He then took a packet out of the box and asked the servant to give it to the proprietor.

He then took a packet out of the box, and asked a servant to give this packet to the proprietor.

(iii) the use of words of more definite reference, e. g. *the former*;

(iv) choice of new words.

He confessed to the man that he had had many chances. . . .

Implicit  
reference.

Sometimes there is no definite grammatical antecedent to the pronoun, but the antecedent is only implied.

I stayed among the Nagas for some time, and found this country very interesting.

Description plays very little part in the book, and those that do occur are not interesting.

Nagas have been explicitly mentioned, but their country has not; instead of 'this country' say 'their country'. In the other sentence, instead of 'those that do occur' say 'the descriptions that do occur'.

(b) Participles. Participles must refer grammatically to the nouns or pronouns to which they are related logically; otherwise such sentences as the following will result. (b) Participles.

Descending the stairs, a suit of bright steel armour could be seen.

Sitting, as is my wont, one Sunday morning, opposite the 'Bacchus', four Germans with a cicerone wandered by.

J. A. SYMONDS.

While hesitating to accept this terrible indictment of French infancy, it must be admitted that French literature in all its strength and wealth is a grown-up literature.

*Spectator*, quoted in *K. E.*, p. 114.

These mistakes are most frequently due to a change of subject, or change from active to passive voice; the participle being left attached to the subject of the previous sentence.

The sentences quoted may be corrected thus:

On descending the stairs, we could see . . . or

As we descended . . . a suit of armour could be seen.

As I was sitting . . .

Although hesitating . . . we must admit . . .

The reference is frequently to a subject implied in a pronominal adjective.

One day, while passing through a crowded street, my attention was arrested . . .

Say 'while I was passing . . .'.

(3) **Connectives must be used correctly.** Incoherence is frequently caused by failure to choose the junctions.

conjunctions that express clearly and *precisely* the logical relation between clauses ; co-ordinating conjunctions are used instead of subordinating, copulative instead of adversative or illative, &c. If one sentence gives the reason for the statement made in another, the two should be connected by a word that indicates that relation.

The second exhibition was more largely attended than the first, and it was not so interesting. [Substitute *although* or *but*.]

Similar  
construc-  
tion.

(4) Similarity of thought should be expressed by similarity of form ; changes of construction, whether changes of subject, of voice, of tense, or other changes, tend to obscure this similarity.

James gave her a bracelet, the gift of her father was a watch.

My brother advised me to stay in town ; but I was ordered by my father to leave at once.

He jumped over the parapet ; then, too late, he sees the terrible predicament in which he was placed.

His aim in doing this was threefold : firstly, to bring himself into public notice, while incidentally he made a little money ; and finally the acquisition of information concerning the inner working of Parliament.

Compare with these :

She received from James a bracelet, from her father a watch.

My brother advised me to stay, but my father ordered me . . .

He jumped . . . he saw . . .

His aims were three : firstly, to bring himself . . . ; secondly, to make a little money ; thirdly, to acquire . . .

Summary. § 43. The main points to which a writer must pay attention in order to secure clearness in sentence structure may be summarized thus :

(1) The statement to be made must be clearly conceived.

(2) The expression must be grammatically correct.

(3) The sentence must have one central idea and one only.

(4) In compound sentences the subject should not be unnecessarily changed.

(5) In a complex sentence multiplicity of detail in the subordinate clauses should be avoided.

(6) Words, phrases, and clauses grammatically connected should be placed in as close proximity as possible without clumsiness.

(7) Each pronoun should have a definite antecedent ; if the reference is ambiguous, the antecedent should be repeated or distinguished in some other way.

(8) The reference of participles should be definite and explicit ; each participle should be attached grammatically as well as logically to some noun or pronoun.

(9) Passages similar in thought and function should be made similar in form.

(10) Elliptical expressions should be avoided ; such as

The wise man is happy when he gains his own approbation, the fool other people's.

NICHOL.

(11) The relationship between sentences and clauses should be indicated by appropriate conjunctions.

§ 44. Attention should be paid to the following special points.

(a) The use of *while*. *While* is correctly used

as a temporal conjunction, 'while you sleep, I will watch', or even as concessive, 'while I should like to go, I feel that duty requires me to stay here'. But it is often loosely used as equivalent to *and*.

The deer on the island took some interest in the proceeding, while the peacocks on the lawn screamed at the right time. K. E.

The fireman was killed on the spot, and the driver as well as the guard of the passenger train was slightly injured; while the up-line was blocked with *débris* from the goods train. K. E.

(b) The position of correlatives, *not only . . . but, either . . . or, both . . . and*. These should be followed in each case by the same part of speech.

Iron is both manufactured in India and in England. (Manufactured both in India and in England.)

The use of aluminium not only decreases the weight but also the rigidity. (Decreases not only the weight but the rigidity.)

Note also the following examples from *The King's English* of words that are not strictly correlative being used together.

'Which' differs from 'that' and 'who' in being used *both* as an adjective *as well as* a noun. (Both . . . and.)

*Scarcely* was the nice new drain finished *than* several of the children sickened with diphtheria. (No sooner . . . than.)

Diderot presented a bouquet which was *neither* well *or* ill received. (Neither . . . nor.)

(c) The position of words like *only, even*. Note the differences in meaning between the following sentences.

Iron only is manufactured in India, i.e. no other metal.  
Iron is only manufactured in India, i.e. not found in India.  
Iron is manufactured only in India, i.e. not elsewhere.



(d) The choice of the relative pronoun in adjectival clauses. When a relative clause is attached to a noun to define its meaning or restrict its application, it is called a **restrictive or defining clause**.

The horse that is now in the paddock won the first race.

Here the adjectival clause is necessary in order to make clear the identity of the horse ; its function is to tell which particular horse is meant.

When the relative clause refers to an antecedent that is already sufficiently defined, and merely gives, parenthetically as it were, further explanatory details, it is called a **continuative or explanatory clause**.

My horse, which is now in the paddock, won the first race.

The general rule as to the use of the relative is that to introduce a restrictive or defining clause *that* should be used whenever possible, and that in continuative or explanatory clauses *which* or *who* should be used.

The former part of the rule admits of exceptions.

(i) When the antecedent is personal, *who* may be used instead of *that*, and sometimes, to avoid ambiguity, must be used.

The sailors who escaped were almost starved, but those . . .

(ii) When the relative pronoun is governed by a preposition.

The town in which I was living.

(iii) When the relative clause contains a parenthesis.

I have read many books which, if I had paid attention to their precepts, would have made my life happier.

(iv) When the sentence contains the demonstrative 'that' in such close proximity that the repetition of sound would be unpleasant.

That edition had illustrations which harmonized well with the poem itself.

Cf. also § 59 (b) on the punctuation of these clauses.

(e) Pages 85-93 of *The King's English* contain a lengthy discussion of the use of *and who*, *and which*. The scope of this book only admits of the advice that this dangerous form of the relative clause should be avoided in all but the clearest cases of parallelism in function.

This man, who was a carpenter by trade, and whose father also was willing to come with us, was considered the better of the two.

Emphasis.      § 45. Emphasis in the sentence depends mainly on the order in which the parts are arranged.

Initial  
and final  
position.

1. The most prominent positions in a sentence are the **beginning and the end**; emphasis, therefore, may be given to the important words and phrases by making them occupy those positions. Less important words should be placed in the middle of the sentence. Observe the superiority, in point of effectiveness, of the second of the following arrangements.

The poem we have just read is important because of the striking ideas that it conveys rather than because of its form.

The importance of this poem is due not so much to its form as to the striking ideas that it conveys.

Or better still :

The importance of this poem is due not so much to its form as to its striking ideas.

Compare also :

On a lofty eminence overhanging the village a small monastery stands.

On a lofty eminence . . . stands a small monastery.

Of the two positions of emphasis the final one should be reserved for the most important words ; in general, emphasis will be lost if the sentence ends upon a weak word, such as a preposition or adverb. The following sentences may be made more emphatic by rearrangement.

Scott effaced him with this public, Byron effaced him.

M. ARNOLD.

(With this public he was effaced by Scott, and he was effaced by Byron.)

Even the abundance of Mr. Palgrave's . . . specimens . . . surprised many readers, and gave offence to not a few.

M. ARNOLD.

(. . . to not a few gave offence.)

But the vogue, the ear and applause of the great body of poetry readers . . . he gradually lost more and more, and Mr. Tennyson gained them.

M. ARNOLD.

(. . . were gradually lost by him and gained by Mr. Tennyson.)

I did not see the man he was talking to.

(. . . the man to whom he was talking.)

There were no women present fortunately. ORCZY.

(Fortunately there were . . .)

2. It follows from the above that a writer desiring to be emphatic or impressive will make considerable use of the periodic style (v. § 38). In using the period he keeps the reader's attention in suspense by reserving for the end the most important part of the sentence, viz. the principal statement.

Periodic  
arrange-  
ment.

With respect to Williams's murders, the sublimest and most entire in their excellence that ever were committed, I shall not allow myself to speak incidentally.

DE QUINCEY.

Notice the loss of force if the loose form is substituted.

I shall not allow myself to speak incidentally of . . .

Minto notices the stateliness of De Quincey's sentences—'a stateliness arising from his habitual use of periodic suspensions'. And in connexion with one example :

Never in any equal number of months had my understanding so much expanded as during this visit to Laxton.

he comments thus : 'When we throw this out of the elaborately periodic form, we, as it were, relax the tension of the mind, and destroy the stately effect. Thus :

"My understanding expanded more during this visit to Laxton than during any three months of my life".'

Climax.

3. The writer should also take advantage of the fact that the most emphatic position is at the end, by arranging, where possible, the members of a series of words or phrases in ascending order of importance, i.e. as a climax. This arrangement of the sentence, which reserves the strongest idea till last, is, when not used in excess, one of the most impressive that rhetoric can command.

Amidst agonies which cannot be conceived without horror, he deliberates, resolves, and even exults. Against the sword of Michael, against the thunder of Jehovah, against the flaming lake, and the marl burning with solid fire, against the prospect of an eternity of unintermitted misery his spirit bears up unbroken, resting on its own innate energies, requiring no support from anything external, not even from hope itself.—*Milton*.

MACAULAY.

A ruin—yet what ruin ! from its mass  
Walls, palaces, half-cities have been rear'd.

BYRON.

Climax may also be a feature of paragraph structure, sentences being arranged in order of continually increasing effect.

It is an outrage to *bind* a Roman citizen ; to *scourge* him is an atrocious crime ; to *put him to death* is almost a parricide ; but to *crucify* him—what shall I call it ? CICERO.

Of this example Bain remarks that ' the orator, wishing to raise the indignation of the audience to the highest pitch, refrained from specifying the crime of the accused at once, and led the way up to it by successive steps '.

(See also *Climax* under *Figures of Speech*, § 97.)

4. Attention may be drawn to an important word Inversion. or phrase by taking it away from its normal position in the sentence, i.e. by **transposition** or **inversion**. Words that are usually found in the middle of the sentence or at the end, will, if placed at the beginning, be made doubly emphatic.

The normal position of such an adverbial phrase as ' in my opinion ' is in the middle of a sentence, but if it is to be made emphatic, it will be placed at the beginning.

*In my opinion*, at least, Dickens is the greatest novelist after Scott.

*Manfully* did the wretched slaves strive to put out the flames.

*Never* in the history of the world has there been a social upheaval with such far-reaching effects.

So with adjectives.

Few and short were the prayers we said.

Grand it was, says Camille, to see so many Judiths rushing out to search into the root of the matter.

CARLYLE.

Compare also Swinburne on Shakespeare, § 25.

Less often the word that is to be given unusual emphasis is placed at the end.

Silver and gold have I *none*.

In their prosperity my friends shall never hear of me, in their adversity *always*.—Quoted by NICHOL.

Emphasis may be destroyed if the proportion of the sentence is violated; i. e. if the subordinate clauses and parentheses are so long or so numerous that they absorb the attention which should be paid to the principal idea.

§ 46. Other qualities important for their bearing upon rhetorical force are **Balance in sentence structure**, and **Conciseness**.

Balanced  
structure.

Both clearness and effectiveness will usually be gained if phrases, clauses, or sentences that are similar or analogous in thought and function are made similar in form.

He was at perfect ease in their company; he was grateful for their devoted attachment; and he loaded them with benefits.

His temper was sweet, his affections warm, his spirits lively, his passions strong, and his principles weak.—  
*Addison.* MACAULAY.

Compare the following perversions of these examples, and the difference in clearness and force will be evident.

He was at perfect ease in their company; their attachment aroused his gratitude, and they received from him many benefits.

He was a man of sweet temper, he had warm affections, his spirits were lively, he was strongly passionate, and his principles were weak.

Other examples of balance are :

The fascination of sex and loveliness was again joined to



that of celestial dignity ; and the homage of chivalry was blended with that of religion.

The violence of those outrages will always be proportioned to the ferocity and ignorance of the people ; and the ferocity and ignorance of the people will be proportioned to the oppression and degradation under which they have been accustomed to live.—*Milton*.

MACAULAY.

A distinction is sometimes made between parallel structure and balanced structure in the narrower sense, but it is hardly of importance. Parallelism and balance are illustrated respectively by the examples from Macaulay's *Addison* and by those from his *Milton*. In either case the symmetrical arrangement clearly intensifies the similarity of thought.

§ 47. Symmetry of form is even more telling in bringing out a contrast, i.e. in **antithesis**. (See also § 96.)

Anti-thesis.

We censure the chiefs of the army for not yielding to the popular opinion ; but we cannot censure Milton for wishing to change that opinion.

His heart relents ; but his hand is firm. He does nought in hate, but all in honour.

MACAULAY.

Olivia wished for many lovers, Sophia to secure one. Olivia was often affected with too great a desire to please, Sophia even repressed excellence from her fears to offend. The one entertained me with her vivacity when I was gay, the other with her sense when I was serious.

GOLDSMITH.

A man who had the art of being minute without tediousness, and general without confusion ; whose language was copious without exuberance, exact without restraint, and easy without weakness.

JOHNSON.

§ 48. **Conciseness** is to be gained, firstly, by keeping attention closely bound to main essentials, and avoiding minor details such as would be conveyed

Conciseness.

in parentheses and continuative relative clauses ; secondly, by using simple and direct forms of speech ; by saying what is to be said as briefly as is possible, without sacrificing clearness.

‘ Every word in a sentence which does not do good ’, says Nichol, ‘ does harm. It is therefore a rule in composition never to use a superfluous phrase.’<sup>1</sup>

A sentence like ‘ The fields were overflowed with inundation ’ is of course absurd in its redundancy, but there are many less obvious sins in this respect.

Superfluity or redundancy of expression may be of three kinds :—

1. **Tautology**—weak and unnecessary repetition of the same idea in other words.

Quite exhausted and *worn out*.

To the universal joy *of all*.

This was the only shelter he could find *anywhere* in the *whole* wood.

Since you have chosen to go away, *therefore* you must stay away.

2. **Pleonasm** consists, like tautology, in the use of words in a sentence that are not strictly necessary to express the meaning. The redundancy here, however, is due to the fact that some words convey an idea that is really involved in other words in the sentence ; the meaning of different words or phrases overlaps.

The riverside was thronged with *lots of* people.

Calcutta was crowded with *large numbers* of sight-seers. (Of course it would not be crowded if there were not large numbers.)

<sup>1</sup> Nichol, *English Composition* (Macmillan & Co.).

Encompassed *on all sides*—vanished *away*—this cannot be possible—he was *often* in the habit of.

He recovered his freedom *again*. (Unless this means that he recovered it for the second time, in which case it should be 'again recovered'.)

*The King's English*, which does not distinguish the two, gives under the heading of Tautology the following examples of Pleonasm: continued to remain—lonely isolation—evidently seemed.

3. **Verbosity** and Circumlocution—the use of lengthy and roundabout forms of expression.

I am one of those who are unable to refuse. (I cannot refuse.)

In the letter that I wrote to her I said. (I said to her in my letter.)

Men who are about to die are accustomed to speak nothing but the truth. (Dying men speak nothing . . .)

Now the services of a plane must be called into requisition. (Now a plane must be used.)

Closely connected with this fault is that of prolixity—the introduction of numerous insignificant details. Nichol, under the heading of verbosity, quotes the following instance:—'On receiving this information he arose, went out, saddled his horse, and went to town.' For this it would be enough to say, 'On receiving this information he rode to town.'

§ 49. The general tendency among English writers has been towards the use of shorter and shorter sentences. This will be obvious if the sentences of Macaulay, Carlyle, Hazlitt, R. L. Stevenson be compared with those of Hooker, Milton, or Cowley.

Length of sentences.  
The short sentence.

A very long sentence is of course in danger of violating the principle of unity; but sometimes a

sentence, even when it does not sin markedly in this respect, is so intricately constructed and has so many details introduced in dependent clauses, that the main thought is obscured. In view, therefore, of these dangers, an inexperienced writer will be well advised to prefer the short sentence.

The short sentence is liable to the fault of abruptness, but this may be avoided by a free and skilful use of transitional words and phrases.

The short sentence, since it contains only one idea, simply and directly expressed, is one of the elements of a vigorous and emphatic style. Each statement stands out more forcibly when it is isolated. The short sentence is still more effective when it receives further individual prominence by contrast with preceding or succeeding long sentences. A long series of short, choppy sentences becomes as wearisome as a succession of long ones.

Short sentences are also well adapted to rapid narration and to the expression of strong passion.

The main use of the short sentence will be in narrative pieces ; but it is very valuable in reflective essays when used (*a*) to state briefly and plainly the topic of the paragraph, or (*b*) to give a terse and pointed summing up of the results.

(*a*) We think that, as civilization advances, poetry almost necessarily declines.

What is spirit ?

The character of Milton was peculiarly distinguished by loftiness of spirit ; that of Dante by intensity of feeling.

MACAULAY.

Literature, on the other hand, is a thing of the closet.

Times have somewhat changed. The march of intellect has moved northward.

FROUDE.

Also cf. § 20.

(b) Such is the despotism of the imagination over uncultivated minds.

Every epithet is a text for a stanza.

They were compelled to choose whether they would trust a tyrant or conquer him. We think that they chose wisely and nobly.

MACAULAY.

§ 50. When a thought has several qualifying or modifying circumstances, it will be found advisable in the interests of coherence to use long sentences. The long sentence is particularly adapted for the exposition or expansion of the topic sentence in a reflective essay.

The long sentence.

Periodic and loose.

In general, short sentences conduce to emphasis, long sentences to coherence. Distinction, however, must be made between the two kinds of long sentence, periodic and loose.

In respect to the construction of sentences, it is an obvious caution to abstain from such as are too long; but it is a mistake to suppose that the obscurity of many long sentences depends on their length alone. A well constructed sentence of very considerable length may be more readily understood, than a shorter one which is more awkwardly framed. If a sentence be so constructed that the meaning of each part can be taken in as we proceed (though it be evident that the sense is not brought to a close), its length will be little or no impediment to perspicuity; but if the former part of the sentence convey no distinct meaning till we arrive nearly at the end (however plain it may then appear), it will be, on the whole, deficient in perspicuity; for it will need to be read over, *or thought over*, a second time, in order to be fully comprehended. . . . Take as an instance such a sentence as this: 'It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, though not greater than the object deserves, that the habit can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as of that of another:' this labours under the defect I am speaking of; which may be



remedied by some such alteration as the following : ' the habit of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention and persevering diligence, not greater indeed than the object deserves, but greater than the generality are willing to bestow.' The two sentences are nearly the same in length, and in the words employed ; but the alteration of the arrangement allows the latter to be understood clause by clause, as it proceeds.—*Rhetoric*, 246-7. WHATELY.<sup>1</sup>

In other words, the loose sentence, when properly used, has the advantage in point of clearness for the unfolding of thought. The danger into which it is liable to fall is the addition of clauses introducing irrelevant ideas : this violates the unity of the sentence, and results in a loss of firmness and vigour in the style.

On the other hand the periodic sentence, when used in moderation, gives dignity and force to the style ; and since each clause must lead up to the main point of the sentence, the period is well adapted to the expression of close thought. Against these advantages must be placed the strain upon the attention necessitated by constant use of periods ; and the temptation to an artificial and pompous style.

The following are examples of bad loose sentences :

I don't so much wonder at his going away, because, leaving out of consideration that spice of the marvellous which was always in his character, and his great affection for me, before which every other consideration of his life became nothing, as no one ought to know so well as I who had the best of fathers in him—leaving that out of consideration, I say, I have often read and heard of people who, having some near and dear relative, who was supposed to

<sup>1</sup> The punctuation of this passage is far from perfect. See Exercises, Question 12.



be shipwrecked at sea, have gone down to live on that part of the sea-shore where any tidings of the missing ship might be expected, though only an hour or two sooner than elsewhere, or have even gone upon her track to the place whither she was bound, as if their going would create intelligence.

The style holds the attention, but perhaps the most subtle charm of the work lies in the inextricable manner in which fact is interwoven with something else that is not exactly fiction, but rather fancy bred of the artist's talent in projecting upon his canvas his own view of things seen and felt and lived through by those whose thoughts, motives, and actions, he depicts.—Quoted in *The King's English*.

## CHAPTER VII

### PUNCTUATION

Function  
of stops.

§ 51. THE grammatical structure of spoken language, i. e. its division into phrases, clauses and sentences, is indicated by means of pauses. Certain groups of words are thus separated from others that do not belong to them grammatically. But in written language these syntactical relations of groups of words must be indicated by stops—points or marks which appeal to the eye—corresponding to the vocal pauses.

Again, in cases where the arrangement of words does not show that a question is asked, or that the sentence is exclamatory, this, which is indicated in speech by inflexion of the voice, is indicated in writing or in print by visible signs.

The  
full stop.

§ 52. The longest and shortest pauses are indicated respectively by the full stop (or period) and the comma ; in complex and compound sentences there are stops of intermediate lengths, viz. the colon and semicolon. The use of these and other stops depends on the nature of the sentence.

Question  
mark and  
mark of  
exclamation.

A full stop marks the end of every sentence—whether simple, complex, or compound—unless the sentence is either directly interrogative or exclamatory. In these cases a question mark (mark of interrogation) or mark of exclamation is used.

Where shall I find a resting-place ?

There are our young barbarians, all at play !

Be silent ! Go at once !

N.B.—1. A question mark is not used after an indirect question.

He asked where he could find a resting-place.

2. Not only direct commands, invocations and apostrophes, but also wishes, are pointed with exclamation marks, e.g.

May I be there to see !

and similarly expressions of contempt, irony, or sarcasm, e.g.

You are a pretty fellow !

3. A full stop is also used after abbreviations : M.A., B.C., H.H. the Lieutenant-Governor, i.e., e.g., viz., p.m., M.P., etc.

#### A. Simple Sentences.

§ 53. The divisions of a simple sentence are indicated chiefly by the comma. The comma.

(i) Any qualifying or modifying phrase that interrupts the main statement is marked off by commas.

Aeschylus was, head and heart, a lyric poet.

These pupils, with far inferior intellectual powers, speedily surpass them in actual attainments. MACAULAY.

Particular cases are :

(a) An adjectival phrase, when parenthetical or placed at the beginning of the sentence.

Confident of success, he laboured day and night.

Of those principles, then struggling for their infant existence, Milton was the most devoted and eloquent literary champion. MACAULAY.

(b) An appositional phrase.

But language, the machine of the poet, is best fitted for its purpose in its rudest state. MACAULAY.

## (c) An adverbial phrase when parenthetic.

The ponies were, almost without exception, of pure Arab blood.

A comma used to be customary after an adverbial phrase at the beginning of the sentence. Macaulay wrote, 'In his time, the Greeks had far more intercourse with the East . . .'. But present-day writers show a tendency to omit the comma unless the phrase is intended to be emphatic.<sup>1</sup>

In this book a village schoolmistress tells the story of an experiment. . . .—*Spectator*.<sup>2</sup>

N.B.—Care must be taken with negative adverbial phrases; they must be enclosed within commas only if the omission of the phrase would not reverse the statement.

An old negro . . . who could be induced, neither by threats nor by promises, to abandon his right. . . . POE.

Omit the commas, or write, 'could not be induced, either by threats or by promises, to abandon . . .'.

(d) Connective words and transitional phrases when used parenthetically.

Traces, indeed, of the peculiar character of Milton may be found in all his works.

Darjiling, on the other hand, is served by a railway.

An elephant, perhaps, might drag such a weight.

(But cf., Perhaps an elephant might drag such a weight.)

<sup>1</sup> On the other hand, see the following sentences from Mr. Frederic Harrison:

'In closing these notes upon Books, my last word . . .'

'In all English prose, no one to my mind can beat Goldsmith'.

'In their own line, Byron's *Letters* have intense life and power . . .'

(*The English Review*, May 1912.)

<sup>2</sup> The modern weekly *Spectator* I have quoted simply as *The Spectator*; Addison's periodical is distinguished by the name either of Addison or of Steele.

## (e) Words used in direct address.

Such, my Lords, is the situation at this moment.

Now, gentlemen of the jury, you have a difficult question to decide.

## (f) After a word repeated for the sake of emphasis.

Now, now is the time.

(ii) Commas are used to separate the individual members of a series of similar words or phrases when unconnected by conjunctions.

. . . old, poor, sightless, and disgraced, he retired to his hovel to die.

MACAULAY.

A great bale of miscellaneous property was hauled to the top of the wall—books, knives, paint-boxes, a telescope, a tennis racquet, a Waterbury watch, and many other treasures.—*Spectator*, No. 4,344.

He lived . . . at the very crisis of the great conflict between Oromasdes and Ahrimanes, liberty and despotism, reason and prejudice.

MACAULAY.

The comma is also used in place of a repeated verb, with or without other words, in such a sentence as,

A man's first care should be to avoid the reproaches of his own heart; his next, to escape the censures of the world.

ADDISON.

§ 54. A colon, with or without a dash, is used to introduce a list of names, &c., in an enumerative sentence, <sup>The colon</sup>

The following gentlemen have been invited to play against the Australians:—Mr. Maclaren, Mr. Jackson, Mr. Palairet . . . ,

or to collect and sum up such an enumeration,

Shakespeare and Newton: in the intellectual sphere there can be no higher names.

M. ARNOLD.

The dash. § 55. Sometimes a dash alone is used in these cases, or to introduce a phrase particularizing a general statement.

Like his verse, they display him also in two other characters—as a student of words, and as a psychologist. . . .

In 1798 he joined Wordsworth in the composition of a volume of poems—the *Lyrical Ballads*. PATER.

Cf. also the example in § 54, ii.

### B. Compound sentences.

The comma. § 56. (i) Commas are used to separate the co-ordinate and independent parts of a compound sentence when the connexion is close, especially when a copulative conjunction is used and the sentence is not long.

The civil war, indeed, has been more discussed, and is less understood, than any event in English history.

The former is not only ably written and full of valuable information, but has also an air of dignity and sincerity. . . . MACAULAY.

Commas are also used to mark the minor divisions of a long compound sentence ; but the latter function is, of course, for practical purposes, identical with that in simple or complex sentences. The punctuation of the last sentence will illustrate its meaning.

The semicolon. § 57. (ii) (a) A semicolon is used to mark the main division or divisions of a compound sentence when the co-ordinate parts are not closely connected in thought, and especially when a copulative conjunction is not used.

The character of Milton was peculiarly distinguished by loftiness of spirit ; that of Dante by intensity of feeling.



Of the great men by whom he had been distinguished at his entrance into life, some had been taken away from the evil to come ; some had carried into foreign climates their unconquerable hatred of oppression ; some were pining in dungeons ; and some had poured forth their blood on scaffolds.

MACAULAY.

The opposed parts of an antithesis, therefore, are frequently separated by a semicolon ; and co-ordinate sentences connected by an adversative conjunction, e.g. *but, still, yet, however*.

Quadrille, she has often told me, was her first love ; but whist had engaged her maturer esteem.

LAMB.

He had renounced oppressive prerogatives ; but where was the security that he would not resume them ?

MACAULAY.

(b) When the second of the co-ordinate sentences states a reason and is introduced by an illative conjunction, e.g. *therefore*, it is separated from the first by a semicolon.

I can assure you, Sir, were you to behold her you would be in the same condition ; for as her speech is music, her form is angelic.

ADDISON.

N.B.—In the second example in § 56 . . . *not only . . . but . . .* is equivalent to *both . . . and . . .*, and the *but* is therefore cumulative or copulative, not adversative.

(c) A semicolon should always be used when a sentence is long and commas also have to be employed ; particularly when one of the co-ordinate sentences is complex.

As a body, the Roundheads had done their utmost to deery and ruin literature ; and literature was even with them, as, in the long run, it always is with its enemies.

MACAULAY.

(d) A succession of short, choppy sentences in rapid style is divided by semicolons.

He hesitates ; he evades ; at last he bargains to give his assent for five subsidies. The bill receives his solemn assent ; the subsidies are voted ; but no sooner is the tyrant relieved. . . .

MACAULAY.

The  
colon.

§ 58 (iii) The colon, as Nichol says,<sup>1</sup> 'generally indicates that the sentence might grammatically be regarded as finished, but that something follows without which the full force of the remark would be lost'. It is used to divide compound sentences in which the latter part simply explains, elucidates, or expands the first, whether by giving some particular illustration, by repeating the substance of the first, or by giving a reason not introduced by an illative conjunction.

Pope was her favourite author : his *Rape of the Lock* her favourite work.

She fought a good fight : cut and thrust. LAMB.

Remove your cap a little further, if you please : it hides my bauble. LAMB.

The truant was unlike other truants : he was not a hero of the cricket green ; he did not use his stolen hours to figure as a kind of lawless hero among his fellows.—*Spectator*, No. 4,343.

The most frequent use of the colon is to introduce a direct quotation,

In another letter he says : 'From my very childhood I have been accustomed to abstract. . . .'—*Spectator*, No. 4,343.

The colon is frequently followed by a dash, especially when the quotation is long enough to occupy a separate paragraph.

<sup>1</sup> *English Composition* (Macmillan & Co.).

In fine we cannot do better than repeat our advice of nine months ago :—

‘If, however, the people of North-East Ulster . . .’—  
*Spectator*, No. 4,344.

A colon is also used in an antithetical clause where the adversative conjunction is omitted : a distinct division heightens the sense of contrast.

Scientific truth is a thing fugitive, relative, full of fine gradations : he tries to fix it in absolute formulas.

PATER.

The Presbyterians could never have been perfectly reconciled to the father : they had no such rooted enmity to the son.

MACAULAY.

### C. Complex sentences.

§ 59. The comma is used within the separate sentences and clauses of a complex sentence according to the practice in simple sentences. It is also used, The comma.

(a) To separate an adverbial clause from the principal clause when the former precedes the latter, or is parenthetic.

As Sir Roger was giving me this account of Tom Touchy, Will Wimble and his two companions stopped short till we came up to them.

I was highly delighted, when the court rose, to see the gentlemen of the country gathering about my old friend. . . .

ADDISON.

But compare

He would be a good neighbour if he did not destroy so many partridges.

ADDISON.

When, however, a following adverbial clause is long and complex, it is preceded by a comma for the sake of clearness.

(b) To mark off an adjectival clause, i.e. a clause

introduced by a relative pronoun, when used continuatively to convey further information (v. § 44*d*).

Sir Edward Carson, in whose honour the meeting had been originally organized, made a strong fighting speech.—*Spectator*.

These sailors, who had escaped from the wrecked ship, were almost starved.

(This sentence is really equivalent to a compound sentence—'These sailors had escaped . . . , and were almost starved'.) But when used restrictively, i. e. to define or limit the antecedent, the relative clause must not be separated by punctuation.

The sailors who had escaped were almost starved, but those who remained on board had found a cask of ship's biscuit.

(In this sentence the adjectival clause states *which* sailors were almost starved, but in the previous example the reference is clear.)

- (c) A noun clause need not be separated unless  
(i) there is more than one ;

No one knows whence we come, nor whither we go.

- (ii) the usual order of clauses is inverted ;

What will be the attitude taken towards Italy, it is impossible to predict.

- (iii) it is in the form of a direct quotation ;

The question is, What attitude are we to take towards Italy ?

An appositional clause must also be separated by commas,

The statement made by Mr. McKenna, that the tide of naval expenditure would cease to rise at the end of this year, gave general satisfaction.

§ 60. A semicolon is used to separate a sequence of similar clauses subordinate to the same principal sentence. The semi-colon.

We can almost fancy that we are visiting him in his small lodging; that we see him sitting at the old organ beneath the faded green hangings; that we can catch the quick twinkle of his eyes, rolling in vain to find the day; that we are reading in the lines of his noble countenance the proud and mournful history of his glory and his affliction.

MACAULAY.

§ 61. Dashes generally mark sudden changes or breaks. The dash.

(i) They are used in the same way as commas to separate out a parenthetical expression, especially when the interruption is rather abrupt or lengthy, or itself contains another parenthesis.

We must point out that the mystical element—common, in a greater or lesser degree, to all absolute systems—is one of Coleridge's most striking characteristics.—*Spectator*.

(ii) The dash is also used ( $\alpha$ ) to introduce a clause illustrating or particularizing a previous general statement; and similarly ( $\beta$ ) to collect and carry on a subject clause, or other important part of the sentence, that is long and complex.

( $\alpha$ ) But their works have this defect,—they do not belong to that which is the main current of the literature of modern epochs. . . .

M. ARNOLD.

( $\beta$ ) The complete infusion here of the figure into the thought, so vividly realized that, though birds are not actually mentioned, yet the sense of their flight, conveyed to us by the single word 'abreast', comes to be more than half of the thought itself :—this, as the expression of exalted feeling, is an instance of what Coleridge meant by Imagination.

PATER.

The dash in these examples is accompanied by a comma or by a colon, but the latter points may equally well be omitted.

(iii) A dash frequently marks a sudden break or abrupt change in thought or structure, or hesitation.

I will have such revenges on you both,  
That all the world shall—I will do such things,—  
What they are, yet I know not; but . . .

SHAKESPEARE.

There is a tide in the affairs of women,  
Which, taken at the flood, leads—God knows where :  
He will forgive us—yes—it must be—yes.

BYRON.

Paren-  
theses.

§ 62. Parentheses are used instead of dashes to separate explanatory or illustrative interruptions, particularly when there is little or no structural connexion with the sentence.

The individual rabble (I recognized more than one of their ugly faces) had damned a slight piece of mine a few nights before. . . .

The stall-keeper damped his laudable ambition, by asking him (it was in his younger days) whether he meant to purchase the work.

LAMB.

Quotation  
marks.

§ 63. Quotation marks are used to enclose words that are quoted *verbatim*.

She held not her good sword 'like a dancer'.

LAMB.

When the quotation contains another quotation the common practice is to enclose the inner one within single marks, the outer one within double

<sup>1</sup> There is one advantage in the more general practice of using double marks inasmuch as single marks may then be used 'for isolated words, short phrases, and anything that can hardly be called a formal quotation; this avoids giving much emphasis to such expressions' (*K. E.*, p. 288).



marks. But the practice followed here is the more logical one of using double marks for the inner quotation, and single for the outer, as advocated by Mr. Horace Hart in his rules for the guidance of the Clarendon Press.

Pater says: 'We see him trying "to apprehend the absolute", to stereotype forms of faith and philosophy, to attain, as he says, "fixed principles" in morals and religion.' . . .

N.B.—The full stop or comma at the end of a quoted sentence or clause should be placed *after* the quotation marks unless it is part of the quotation. See the above examples.

Titles of books, &c. are either enclosed within quotation marks or italicized.

§ 64. *Italics* are used in print, underlining in MS., *Italics*.

1. to draw attention to important words ;

I will *not* go.

2. to mark words introduced from a foreign language and not yet naturalized ;

He stood *in loco parentis*.

3. to mark titles of books, &c.

*The Merchant of Venice*.

§ 65. Capitals are used to mark :

1. The first word of a sentence, whether original Capitals, or directly quoted. A fragment of a quotation—a mere phrase or clause—does not commence with a capital, unless it is the opening portion.

He shouted out, 'What shall we do ?'

but

Pater says of him that his literary life was 'a disinterested struggle against the relative spirit'.

2. The first word in a line of verse.
3. The pronoun *I* and interjection *O*.
4. Proper names and their derivatives, titles of offices, books, &c.

Monday, January, Idylls of the King, Chancellor of the Exchequer, India, English, His Excellency the Viceroy.

5. Names of the Deity, and personal pronouns referring to Him.

6. Names of personified abstract qualities.

Fear and trembling Hope.

Other mechanical devices.

§ 66. The beginning of each paragraph is marked by indention, i.e. by writing the first word about an inch to the right of the margin.

Square brackets enclosing a parenthesis denote that it is not inserted by the original writer.

As a member of this body [the Privy Council] he held a distinctive position.

A series of asterisks or dots indicates that a passage, longer or shorter, has been omitted from a quotation as being irrelevant. See the examples in § 53, ii.

The parts of a word unavoidably divided at the end of the line are joined by a hyphen. The division should not occur in the middle of a syllable; e. g. not *disr-egard* but *dis-regard*. A hyphen is also used in some compound words. And to separate two adjoining vowel sounds in pronunciation either a hyphen or diaeresis (over the second vowel) is used; e. g. co-ordinate, coördinate.

## CHAPTER VIII

### THE CHOICE OF WORDS

THE qualities that the writer should have in mind when choosing his words are correctness and vigour.

#### I. Correctness

Correctness in the choice of words is of two kinds ; purity or good usage, and propriety or precision in meaning.

##### A. Purity or Good Usage

§ 67. The words chosen must be (a) sanctioned by <sup>Good</sup> the commonly accepted usage of the best writers and <sup>usage.</sup> speakers at the present time, and (b) likely to be understood by the average educated man.

To attain purity of style the writer must avoid the <sup>Its viola-</sup> following **Barbarisms, or violations of good English usage:** <sup>tions.</sup>

(1) **Archaisms, or obsolete words ;** words that were <sup>Bar-</sup> in good usage at earlier periods, but are no longer <sup>barisms.</sup> used. *Anon, anent, quoth, spouse, whilom, was intrigued* (i. e. perplexed).

(2) **Neologisms, or newly coined words** which have not yet been accepted as Standard English. *Donate, eventuate, antagonize; aggress, verberant, correctitude, rectitudinous.* (The last four examples are from *The King's English.*)

(3) **Foreign words.** *Délicatesse, fraîcheur, amour propre, raison d'être, penchant* are quite unnecessary words, for they have exact equivalents in English. The following words, however, express shades of

meaning that are not accurately represented by English words, and so have almost become naturalized: *ennui, tête-à-tête, négligé, congé, blasé*.

Under this head must be included **Americanisms**—*graft, right now, back of, calculate, I had him sized up*.

(4) **Provincialisms**, words that are used only in one part of the country, e.g. words of the Scotch dialect, *kirk, greet* (weep), *ken*.

(5) **Slang words**, and language which, though not technically slang, is of a particularly loose or vulgar colloquial type.<sup>1</sup> *Jolly good, only a dodge, get the boot*.

(6) **Hackneyed Journalistic phrases**, and high-sounding, inflated expressions. *Hymeneal rites for marriage, conflagration for fire, pyrotechnic display for fireworks, domicile or edifice for house, inundate for flood, locality for place*.

It is usually advisable to avoid words of Latin origin where words of English origin will express the same meaning.

(7) **Technical terms**—*concept, anoetic, apperception, conative, co-efficient*.<sup>2</sup>

(8) **Poetic diction**—*incense-breathing morn, erstwhile, ire, meed, swain, fiery steed, shining orb of night*.

In positive terms the choice of words must be governed by—

(a) **Present Usage** (violated in 1 and 2);

(b) **National Usage** (violated in 3 and 4);

<sup>1</sup> Slang is defined in the *N.E.D.* as 'The special vocabulary used by any set of persons of a low or disreputable character. . . . Language of a highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.'

<sup>2</sup> Technical terms, of course, must be used in writing on technical subjects, but in general essay they should be avoided as much as possible.

- (c) **Reputable Usage** (violated in 5 and 6);  
 (d) **Ordinary Usage** (violated in 7 and 8).

### B. Propriety, or Precision in the Use of Words.

§ 68. The words used must convey the exact idea that they are intended to convey; or, in Campbell's words, they must 'express the precise meaning which custom hath affixed to them'. 'The first law of writing,' said Macaulay, 'that law to which all other laws are subordinate, is this, that the words employed be such as convey to the reader the meaning of the writer.'

Precision  
in mean-  
ing.

Instances of the violation of this rule are called **Improprieties or Malaprops**.<sup>1</sup>

Improp-  
rieties  
and mala-  
props.

1. Words formed from the same root are sometimes confused. *Sensuous, sensual; continuous, continual; perspicuity, perspicacity; significance, signification; observance, observation; lay, lie; raise, rise; principle, principal.* In the last case the mistake may be one of spelling, as also *stationery, stationary; allusion, illusion; elusive, illusive.*

2. The slight shades of difference in the meaning of words that are almost synonymous are sometimes not accurately observed. (Synonyms are strictly

<sup>1</sup> Mrs. Malaprop is a character in Sheridan's comedy, *The Rivals*, whose speech affords frequent and ludicrous examples of this misuse of words. The term comes originally from the French phrase *mal à propos*, meaning 'inappropriately'. 'Your being Sir Anthony's son, Captain, would itself be a sufficient accommodation; but from the ingenuity of your appearance, I am convinced you deserve the character here given of you.' 'I laid my positive conjunctions on her, never to think on the fellow again.' 'I have interceded another letter.' So also *illegible* is used for *eligible*, *illiterate* for *obliterate*, *extirpate* for *extricate* or *exculpate*.

A frequent mistake of Indian students is to use *willing* as equivalent to *desirous*; 'many are *willing* to go', i.e. many wish to go.

words that have exactly the same meaning ; they are practically non-existent.) Distinguish between :

*Old, aged, ancient, antique, antiquated, veteran, archaic, obsolete.*

*Great, large, big, huge, vast, immense, enormous, tremendous, monstrous.*

*Knowledge, learning, wisdom, erudition, science, cleverness.*

### 3. Miscellaneous examples.

This event was *owing* to my brother's action. (due to, or caused by, or It was owing to my brother's action that this happened)

*Due to* this we could not escape. (Owing to)

*Aggravate* is wrongly used for *irritate*.

### 4. Inappropriate prepositions are sometimes used.

He had not the ability *of building* an engine. (to build)  
Characterized *with* eloquence. (by)  
Different *to* that. (from)

This is frequently due to confusion between alternative constructions ; e. g.

A few companies, *comprised* mainly of militiamen. *K. E.*  
which should be either *comprising* or *composed of*.<sup>1</sup>

§ 69. These last examples of Impropropriety really  
Solecisms. fall under the head of **Solecisms or violations of grammatical structure**. Some frequent stumbling-blocks are :

*Those* sort of things. (That)  
You should do it *like* I do. (as)

<sup>1</sup> Amongst Indian students the definite article is sometimes wrongly inserted, e. g. '*the* nature' for 'nature', and frequently wrongly omitted, e. g. 'Child is father of the man'. The latter mistake was frequently made even when the correct form, 'The Child . . . ' was actually given as the title for an essay.



Every one enjoyed *themselves*. (himself, or all)  
 I was ordered to *quickly go*. (to go quickly)  
 The *tallest* of the two. (taller)

The following examples taken from actual essays will provide exercise in correction.

The nature then looks very beautiful when waves move over the lump of water carrying steamers and great boats furnished with sails. When the rays of the full moon fall on these waves the slumbery and afflicted heart cannot but be elated with joy and emotion.

Most of the flowers vanishes away at the merciless approaches of the winter. The falling of the dewdrops from the leaves of the trees fills the mind with an idea as if the nature weeps.

At midnight roarings of cloud and sounds of thunderbolt are heard.

The cuckoo sings songs as if pieces of music come down from the heaven.

The blushing faces, the rosy lips, and the ruddy cheeks of the village maidens really ruptures the heart with extreme delight.

Who can deny that this sort of life is next to live in heaven ?

## II. Vigour

§ 70. Vigour is largely attained by the use of words that make definite and vivid impressions on the reader's mind, and so fix the ideas that they convey.

The most forcible expression is usually the shortest. (Cf. § 48.)

(a) Verbosity and redundancy diminish the effectiveness of an expression because they distract attention. Instead of 'he was made the recipient of' say 'he received'; instead of 'he then proceeded to demonstrate the impossibility of the occurrence of such an incident' say 'he then showed that such an incident was impossible'.

1. Brevity  
and sim-  
plicity.  
(a) Of  
phrase.

(b) Of  
word.

(b) Brevity too should be observed in the individual words. Except in special cases the short word is more forcible than the long, the familiar word more forcible than the far-fetched word. This generally means the same thing as the statement, so frequently made without qualification, that the Anglo-Saxon word is preferable to the Latin word : for it is the familiar word that calls up the idea most easily and quickly ; and the familiar word is usually the short Anglo-Saxon word which was learnt earliest in childhood.

Macaulay has praised the clearness of Bunyan's style. 'The vocabulary is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have observed several pages which do not contain a single word of more than two syllables. Yet no writer has said more exactly what he meant to say.' He might also have noticed the effectiveness of that style. Macaulay remarked of Johnson that 'when he talked, he clothed his wit and his sense in forcible and natural expressions' ; yet 'all his books are written in a learned language . . . in a language in which nobody ever thinks. The expressions which came first to his tongue were simple, energetic and picturesque. When he wrote for publication, he did his sentences out of English into Johnsonese'. In support of this Macaulay quotes two different versions of the same incident ; one in a letter, the other in *The Journey to the Hebrides*. 'When we were taken upstairs a dirty fellow bounced out of the bed on which one of us was to lie.' 'Out of one of

the beds on which we were to repose started up, at our entrance, a man black as a Cyclops from the forge.' Compare also '*The Rehearsal* has not wit enough to keep it sweet' with 'it has not vitality enough to preserve it from putrefaction'.

'It is well known that he made less use than any other eminent writer of those strong plain words, Anglo-Saxon or Norman-French, of which the roots lie in the inmost depths of our language; and that he felt a vicious partiality for terms which, long after our own speech had been fixed, were borrowed from the Greek and Latin, and which, therefore, even when lawfully naturalized, must be considered as born aliens, not entitled to rank with the king's English.'

On this principle the first word in each of the following pairs should usually be preferred to the second: *have, possess*; *meet, encounter*; *thoughtful, pensive*; *mean, signify*; *talk, converse* or *discourse*; *tired, fatigued*; *choice, option*.

When, however, the thought could be expressed most clearly and exactly by a long word, a long word should be used. Such words as *enormous* are sometimes preferable to shorter ones because their meaning is reinforced by their sound. So in the last sentence no shorter word could be used in place of *reinforced* without sacrificing exactness.

Lofty thought and sentiment may frequently be well expressed by lofty words and phrases, but pompous words should be avoided unless they are demanded by the thought, for they indicate poverty of thought or insincerity of feeling and are apt to be ridiculous. Macaulay, after noticing Johnson's 'big words wasted on little things', quotes Goldsmith's

witty and just remark, 'If you were to write a fable about little fishes, doctor, you would make the little fishes talk like whales.'

As examples of this fault, combined with that of verbosity, 'the constant practice of padding out a sentence with useless epithets', a specimen of journalese quoted by Lowell may be given. 'A bystander advised . . .' is expanded into

One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion.

That eloquence does not depend upon elevated diction is shown forcibly enough by the simple dignity of language in the great speeches of Lincoln and John Bright. The highest eloquence need be no more than the sincere and unadorned expression of exalted feeling and thought.

With regard to the speeches of Bright, some words from an article in *The Manchester Guardian* (Nov. 16, 1911) may be quoted: 'Rich as they often were in striking imagery, they were never the product of studied rhetoric, but drew their force, dignity and elevation from the profound convictions they expressed and the righteousness of the causes which they pleaded.'

The angel of death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one, as when the first-born was slain of old, to sprinkle with blood the lintel and the two side-posts of our doors that he may spare and pass on; he takes his victims from the castle of the noble, the mansion of the wealthy, and the cottage of the poor and the lowly, and it is on behalf of these classes that I make my solemn appeal.

Addison unfortunately allowed himself to say

that 'a poet should take particular care to guard himself against idiomatic ways of speaking'. This opinion, which was common in the eighteenth century, was corrected by a later critic, Blair. 'A sublime writer rests on the majesty of his sentiments, not on the pomp of his expressions. The main secret of being sublime is to say great things in few, and in plain, words; for every superfluous decoration degrades a sublime idea.'

§ 71. Similarly, in cases where either might be used, **concrete terms are usually more vivid and effective than abstract terms.** A concrete expression calls up its idea more quickly than an abstract expression does. The same holds good of **specific and general terms.**

2. Concrete and specific terms.

Nothing can contribute more to enliven the expression, than that all the words employed be as particular and determinate in their signification as will suit with the nature and the scope of the discourse. The more general the terms are, the picture is the fainter; the more special they are, it is the brighter: . . . 'Consider the lilies how they grow: they toil not, they spin not; and yet, I say unto you, that Solomon in all his glory was not arrayed like one of these!' This is changed by the substitution of more general terms into, 'Consider the flowers, how they gradually increase in their size, they do no manner of work, and yet I declare to you, that no king whatever, in his most splendid habit, is dressed up like them.' How spiritless is this same sentiment rendered by these small variations?—*Philos. of Rhet.* 286-7.

CAMPBELL.

In description the introduction of particular details gives vividness and reality to the scene described; the outlines of the picture are clear cut instead of vague, it is made individual, and the reader can the more readily imagine it as it actually was. Lowell said of Carlyle, 'No other writer compares with him for vividness.' Carlyle's great



powers of description are due largely to his intense realism. 'Everything of a nature to strike vividly on the senses has been seized by him, and he has handed down the image to his readers.' (MAZZINI.)

In exposition and argument there will be more use for abstract and generic terms. But even here the clearness and effectiveness will be increased if a general statement is illustrated by concrete and particular instances. 'It is possible', says Bain, 'to express a general truth in terms that shall be themselves highly concrete.'

In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe.

According as men delight in battles, bull-fights, and combats of gladiators, so will they punish by hanging, burning, and crucifying.

The latter version, in which specific ideas are called up, is certainly the more forcible.

Abstract nouns should be replaced by expressions containing verbs and adjectives. 'The following sentence is constructed upon the use of abstract nouns: "The *understanding* of this *truth* will preclude that great source of human *misery*, groundless *expectations*." To convert these nouns into verbs and adjectives, the sentence would have to be changed thus: "If we clearly *understand* that this is *true*, we shall be saved from what often makes us *miserable*, namely, *expecting* what is groundless." This form is more easy to realize than the string of abstract nouns.' (Bain.)

Some examples given in *The King's English* are:

No year passes now without evidence of the truth of the statement that the work of government . . . (Every year shows again how true it is that . . .)



There seems to have been an absence of attempt at conciliation between rival sects. (The sects seem never to have tried mutual conciliation.)

The superior vividness of the particular image is utilized by writers who use a figurative style. Figures of speech, however, especially in poetry, recommend themselves also by the beauty of the images that they call up. See Macaulay's famous paragraph on Milton's use of proper names. (Quoted in § 88, note.)

§ 72. So long as there is no straining after effect, **freshness** in phraseology is a source of vigour. 3. Freshness of phrase. This freshness depends mainly upon original observation and vivid perception of the object. To put the case negatively the writer must avoid hackneyed phrases, combinations of words that have become staled by common use: such are, 'qualities of head and heart', 'wends his way', 'gracious orb of day', 'rosebud lips', 'it stands to reason', 'the cradle of the deep', 'ship of state', 'the briny ocean'. Such dead conventionalism is illustrated in the so-called poetic diction affected by the eighteenth-century poets.

§ 73. When there is little difference between two words in point of clearness or vigour, the choice may be decided by the sound of the word. For § 144 I originally wrote 'this is usually a necessary preliminary', but on account of the 'jingling sound of like endings' altered it to 'this is usually essential as a preliminary'. The repetition at close intervals of inflexional syllables with similar sounds should be avoided.

There have been no periodical general physical catastrophes.

I awaited a belated train.

In this house of poverty and dignity, of past grandeur and present simplicity, the brothers lived together in unity.

. . . unquestionably largely true.

. . . entirely mechanically propelled.—*The King's English*.

The repetition of the same preposition, particularly *of*, should be avoided.

The observation of the facts of the geological succession of the forms of life.

Devoid of any accurate knowledge of the mode of development of many groups of plants and animals.

Alliteration and assonance should be regarded as very doubtful embellishments of prose.

In the art of writing, as in every other art, progress is impossible without constant practice. Another essential is copious and observant reading of the best prose writers.<sup>1</sup> The student must acquire a stock of words; the larger the stock the more easily will he be able to select the words or the phrases that his thought requires. He must observe not only what words are used, but also *how* they are used. Then if the student makes sure that the ideas are clear, and expresses them naturally and sincerely, the style may be left to take care of itself.

Amyot's advice, though old, is still valuable. 'Take heed and find the words that are fittest to signify the thing of which you mean to speak, choose words which seem the pleasantest, which sound the best in our ears, which are customary in the mouths of good talkers, which are honest natives and no foreigners.'

<sup>1</sup> I suggest Addison and Steele, Goldsmith, Swift, Cowper (*Letters*), Southey (*Life of Nelson*), and R. L. Stevenson, as most safely to be recommended for the aspirant to a sound prose style.

## CHAPTER IX

### STYLISTIC DEVICES : FIGURES OF SPEECH

§ 74. THE first essentials of a sound prose style are logical structure, and clearness, accuracy, and purity in the use of words. When these qualities are attained attention may be given to the production of striking effect, to the artifices for achieving a forcible, vivacious, and ornamental style. Some of these will now be noticed.

Artifices for securing force and beauty of expression.

Matthew Arnold wishes to represent Sohrab as nimble, swift, and bold. But he does not make a bald, colourless statement in these very words ; he can convey the idea more vividly if he compares Sohrab with some animal which possesses in pre-eminent degree the qualities of agility or of courage.

He is as swift as the stag, as bold as the lion.

This brings before the mind's eye a picture instead of a mere abstract idea, and makes a more powerful appeal to the imagination. Still more forcible and effective will the picture become if, instead of the images being held apart, as

He has a foot as fleet as the stag's foot, a heart as bold as the lion's.

the two images in each case are blended and identified,

He has the wild stag's foot, the lion's heart.

This is figurative language. When the epithets are applied in truth and sincerity no obscurity is

produced—every one knows that the metaphor above means ‘He has a foot like that of the wild stag in its most salient characteristic, viz. its speed, &c.’—but on the other hand the imagination is stimulated so that the effect of the whole expression is enhanced.

Later in the same poem Sohrab does not make a mere declaration that he had but a limited time to live, but a striking image of the sand flowing through the hour-glass presents itself to the mind ; we have a definite picture given, and Sohrab says : ‘for numbered are my sands of life’.

Again, Milton, in place of the bald statement that one of the pursuits of his contemplative man (*Il Penseroso*) is the reading of tragic drama, conceives of tragedy as a stately living presence who brings before our eyes the mighty personages of antique legend.

Sometime let gorgeous Tragedy  
In sceptred pall come sweeping by.<sup>1</sup>

Night, too, is imagined as a person whose rugged brow is smoothed by the nightingale’s song.

The instinctive recognition of the superior effectiveness and vivacity of these forms of expression is to be found in the most primitive literature. In the Old English poems the body is called the ‘bone-house’; the ocean, ‘the whale road’; a ship is a ‘wave-steed’, a floater ‘with foamy neck’; the sea when frozen over is given the epithet ‘icy-plumed’.

In all these examples, from the simplest to the

<sup>1</sup>Tragedy is represented as wearing the cloak of the tragic actor, and bearing the sceptre which symbolizes the royalty of those whom he impersonates—Oedipus of Thebes, Agamemnon, the descendant of Pelops.

most complex, from the *kenning* to such a triumphant metaphor as

Those green-robed senators of mighty woods,  
Tall oaks, KEATS.

the image is transfigured : the idea is not presented in its mere abstraction, but is given a body by the imagination ; the thing is reproduced not in its bareness but clothed with associations.

§ 75. Chief amongst these stylistic devices which enhance the vivacity and effectiveness of language are the so-called **Figures of Speech**. Figure of speech defined. Figures of Speech have usually been regarded as departures from the common and normal usage in speech.<sup>1</sup> In many of them undoubtedly words are used in other than their literal meanings, or in an order different from that of everyday language ; but this is not the root of the matter. A more essential characteristic is that they are forms of speech which depend, in origin at least, on a more vivid and imaginative realization of the thing or idea, of its similarity or its contrast with some other. For practical purposes, however, Figure of Speech may be defined as a form of expression which deviates from plain and straightforward statement, and, for literary effect, says more than the bare necessities of communication demand.

§ 76. Figures may be divided into two classes according as they are deviations Classification of figures.

- (a) from the common use of words and phrases,
  - (b) from the normal arrangement of sentences
- (Rhetorical Figures, strictly so called).

The former, 'extraordinary applications of

<sup>1</sup> ' Words or phrases are used in a sense different from that generally assigned to them.' (Nichol.)



individual words in contrast to irregular constructions of sentence,' were by old rhetoricians, e. g. Quintilian, called '**Tropes**' (words turned or twisted from their usual meaning). They are of two kinds :

(i) Those in which the object of thought is transfigured in imagination, or stated in terms of something else ; one image is blended with or stands for another that is (a) similar in some respect, or (b) associated in time, place or thought. Metaphor, Personification, Vision, &c., on the one hand ; on the other, Metonymy, Synecdoche.

The object of these, as Nichol somewhat inaccurately says of Figures in general, is 'to make one idea throw light upon another, by bringing into view some previously hidden quality of the things of which we are speaking'.

(ii) Those which involve, not some change in the form or essential features of the object, but some indirectness of assertion. The statement is deliberately modified so as to be fallacious or misleading if taken literally ; but there is neither intention nor expectation that the words as they stand will be believed. In these figures, which depend chiefly on contrast, the modification may be understatement or overstatement, or a reversal of the real meaning, e. g. Litotes, Euphemism, Hyperbole Irony ; or a contradiction in terms, e. g. Oxymoron.

These are called by Professor Gayley '**Figures of Logical Artifice**'.

#### **A. Tropes.**

##### **i. Statement of one object in terms of another.**

##### **(a) Dependent on comparison.**



§ 77. A Simile is a comparison fully expressed in words ; Simile. the formal and explicit statement of likeness or similar relationship observed in different objects and actions.<sup>1</sup> The resemblance may be (a) the possession of one or more qualities in common ; or (b) it may mean analogy, the similarity of relationship with some other object or occurrence.

- (a) Red as a rose is she . . .  
And ice, mast high, came floating by  
As green as emerald.
- (b) As if it had been a Christian soul  
We hailed it in God's name. COLERIDGE.
- Come let's away to prison !  
We two alone will sing like birds i' the cage.  
SHAKESPEARE.

The Simile must be a statement of similarity amid difference ; the things compared, while showing a more or less striking likeness in the particular quality or aspect at which the writer looks, should be unlike in other respects, and should fall under different categories. A comparison between different species of the same genus, e. g. a cat and a tiger, is valueless for rhetorical purposes ; but the stealthy movements of a burglar might well be compared with those of a cat, or the spring of an assassin with that of a tiger. The comparison must not be absurdly obvious.

On the other hand, there is danger in the likeness being very remote or far-fetched, and so of the simile

<sup>1</sup> If figurative speech consists in the use of words 'in a sense different from that generally assigned to them', the Simile is not a figure ; but it is usually found convenient to treat of it along with figures. Similes are chiefly confined to poetry, oratory, and deliberately florid prose ; in ordinary prose they are used for strictly explanatory purposes.

making the subject less, instead of more, intelligible and vivid ; as, for example,

As men in hell are from diseases free,  
So from all other ills am I.      COWLEY.

Function  
of the  
simile.

§ 78. The appropriate use of the simile is to enliven the subject while at the same time making it clearer or bringing its relations more strikingly before the imagination. 'A simile, to be perfect,' said Johnson in his *Life of Pope*, 'must both illustrate and ennoble the subject ; must show it to the understanding in a clearer view, and display it to the fancy with greater dignity ; but either of these qualities may be sufficient to recommend it.'<sup>1</sup>

In some similes the decorative motive obviously outweighs the illustrative ; e. g. Milton's description of Satan, who

Prone on the flood, extended long and large,  
Lay floating many a rood, in bulk as huge  
As . . . that sea-beast  
Leviathan, which God of all his works  
Created hugest that swim the ocean-stream.  
Him, haply slumbering on the Norway foam,  
The pilot of some small night-foundered skiff,  
Deeming some island, oft, as seamen tell,  
With fixed anchor in his scaly rind,  
Moors by his side under the lee, while night  
Invests the sea and wishèd morn delays.  
So stretched out huge in length the Arch-Fiend lay,  
Chained on the burning lake ;

There may be distinguished, then, two types of simile :

(i) The simple and undeveloped simile, whose function is to illustrate in the strict sense, to make a scene clear and

<sup>1</sup> If a simile is meant, as it usually is, to elevate the subject, comparison must not be made with anything vulgar or commonplace. Shelley frequently, with great effect, reverses the usual process, and illustrates the more familiar by the less familiar, as when he compares the skylark to 'an unbodied joy whose race is just begun', or to 'a poet hidden in the light of thought'.

vivid by comparison with some other scene which is likely to be more familiar :

Through the black Tartar tents he pass'd, which stood  
Clustering like beehives on the low flat strand  
Of Oxus.

or in longer form :

And as afield the reapers cut a swathe  
Down through the middle of a rich man's corn,  
And on each side are squares of standing corn,  
And in the midst a stubble, short and bare—  
So on each side were squares of men, with spears  
Bristling, and in the midst, the open sand.

M. ARNOLD.

These are addressed mainly to the understanding ; and the art is shown principally in the choice of the object or scene with which comparison is made.

(ii) The elaborated or expanded simile. Here the virtue lies not so much in the aptness of the comparison as in the beauty of the picture as a picture. Irrelevant details are introduced, and the image is developed beyond the point strictly necessary for the comparison, so as to heighten the literary effect.

'The simile once conceived', says Mr. G. C. Macaulay, 'acquires for the poet an independent interest of its own, apart from its use for illustration.' One of the clearest examples of this is in Matthew Arnold's *Sohrab and Rustum*, where the picture in lines 6-8 is quite independent of the comparison, and serves only to fill the imagination :

Then, with weak hasty fingers, Sohrab loos'd  
His belt, and near the shoulder bared his arm,  
And show'd a sign in faint vermilion points  
Prick'd : as a cunning workman, in Pekin,  
Pricks with vermilion some clear porcelain vase,  
An emperor's gift—at early morn he paints,  
And all day long, and, when night comes, the lamp  
Lights up his studious forehead and thin hands :—  
So delicately prick'd the sign appear'd  
On Sohrab's arm, the sign of Rustum's seal.

This kind of simile, as Johnson noted, is chiefly to be found

in epic poetry. 'In heroicks, that may be admitted which ennobles, though it does not illustrate.'

With regard, however, to this introduction of seemingly irrelevant detail, Jebb pointed out that it really contributed to the vividness of the comparison, for 'if A is to be made clearer by means of B, B itself must be clearly seen'; and therefore Homer described B with considerable detail.

**Metaphor.** § 79. **Metaphor.** When, by virtue of some obvious likeness or analogy between two different things, a name or attribute properly and literally applicable to one is transferred to the other, to which it is not strictly applicable, the figure is called a Metaphor.

The similarity is only implied, not, as in the simile, explicitly stated; we identify two things and speak of one as if it actually were the other. Thus we speak of a man having an iron constitution, of the journey of life, of the river of time, of a ship ploughing the waves. Time is like a river in one important respect, and so time is called a river; a man's constitution is like a thing made of iron in that it is strong, and therefore it is said to be made of iron; since a ship moves through the water as a plough cuts through the earth, we say that it ploughs the waves.

A metaphor then is practically a contracted or compressed simile. When we speak of the State in nautical terms, 'The ship of State weathered the storm and was steered safely to harbour', the metaphor can be expanded into a simile, 'As a ship is steered safely to harbour through a storm, just so the State passed safely through its troubles, and peace was restored'. In thus transmuting the metaphor, however, the expression is made much less forcible.

A large number of phrases which are strictly

metaphorical have been absorbed into ordinary speech, e.g. *a torrent of words, sweet tones, a fiery speech, an unbridled tongue, a hard heart, lofty aspirations.*

§ 80. When a metaphor is expanded and continued in a series of syntactically dependent phrases care must be taken that the elements are congruous ; the epithets must all be drawn from the same image. Mixed metaphor.

Bushy, Bagot, and their complices,  
The caterpillars of the commonwealth,  
Which I have sworn to weed and pluck away.

SHAK., *Rich. II.*

Caterpillars are not weeded out. Two different images are here confused—the caterpillar eating into the heart of a plant, and the weeds growing in a garden. The result is a **Mixed Metaphor**. The confusion will be made evident if the metaphor is expanded into a simile, ‘I have sworn to remove the men who are corrupting the State, just as a gardener would weed out the caterpillars that eat into the heart of a cabbage.’

Johnson quotes two lines from Addison :

I bridle in my struggling Muse with pain,  
That longs to launch into a nobler strain.

and comments thus : ‘Why must she be *bridled* ? because she *longs to launch* ; an act which was never hindered by a *bridle* ; and whither will she *launch* ? into a *nobler strain*. She is in the first line a *horse*, in the second a *boat* ; and the care of the poet is to keep his *horse* or his *boat* from *singing*.’

Other examples are :

A thrill of joy passed all round like an electric current  
which still echoes in every loyal heart.



He put down his foot with a firm hand.

I smell a rat ; I see him floating in the air ; but mark me, sir, I will nip him in the bud.

Gentlemen, the apple of discord has been thrown into our midst ; and if it be not nipped in the bud, it will burst into a conflagration which will deluge the world.

The muddy pool of politics was the rock on which I split.<sup>1</sup>

No exception could be taken on technical grounds to a succession of different metaphors so long as they are held apart.

He resolved to endure no longer the buffets of the waves of fate, but to take arms against the host of troubles.

But in the previous examples the pronoun in the second metaphor referred back to an antecedent in the first.

Personification.

§ 81. Several figures are really special forms or extensions of the metaphor. **Personification** is the imaginative attribution of personality to something. It is a species of metaphor where some inanimate thing or abstract quality is represented as a person, or as having the characteristics or nature of a person. Here the impersonal is expressed in terms of the personal ; whereas the metaphor usually speaks of human phenomena in terms of inanimate nature.

That stifled hum of mid-night, when Traffic has laid<sup>2</sup> down to rest ; and the chariot-wheels of Vanity, still rolling here and there, and bearing her to Halls roofed in and lighted to the due pitch for her ; and only Vice or Misery to prowl or to moan like night-birds are abroad : that hum, I say, like the stertorous, unquiet slumber of sick Life, is heard in Heaven.

CARLYLE.

To oppose the devastations of Famine, who scattered the

<sup>1</sup> The last two examples are taken from a book of *Bulls and Blunders*, published by Messrs. Gay and Bird.

<sup>2</sup> This should of course be 'lain'.



ground everywhere with carcasses, Labour came down upon earth. Labour was the son of Necessity, the nurseling of Hope, and the pupil of Art; he had the strength of his mother, the spirit of his nurse, and the dexterity of his governess.

JOHNSON.

See also Gray's *Ode on a distant prospect of Eton College*.

*Prosopopoeia*, if it is to be distinguished at all from the preceding, is the representation of some abstract quality or abstract thing as speaking like a person. Whately gives as example :

The voice of thy brother's blood crieth unto me from the ground (Gen. iv. 10).

and also notes that in Demosthenes Greece is represented as addressing the Athenians.

§ 82. A special form of Personification may be mentioned here, the attribution of feeling to external nature, which Ruskin called the **Pathetic Fallacy**; the description of inanimate natural objects in terms of human emotion, so that they are represented as seeming to the imagination of the poet to sympathize with the moods of mankind.

Where wild Altama murmurs to their woe.

According to Ruskin the Pathetic Fallacy results from failure to perceive 'the difference between the ordinary, proper, and true appearance of things to us; and the extraordinary, or false appearances, when we are under the influence of emotion, or contemplative fancy; false appearances . . . as being entirely unconnected with any real power or character in the object, and only imputed to it by us'. He instances lines from Kingsley's *Alton Locke*,

They rowed her in across the rolling foam—  
The cruel, crawling foam.

and observes, 'The foam is not cruel, neither does it crawl. The state of mind which attributes to it these characters of a living creature, is one in which the reason is unhinged by grief. All violent feelings have the same effect. They

produce in us a falseness in all our impressions of external things, which I would generally characterize as the "pathetic fallacy".'

This, however, if the result of true feeling as distinguished from wilful fancy, is not a culpable distortion of the picture; it represents the poet's imaginative vision, which is coloured by his emotional mood as the colours of a landscape seem to change when seen through differently coloured glasses, and has a subjective, if not an objective, truth. 'Poetry does not tell pretty lies for the sake of amusement,' said the Hon. Roden Noel, 'but penetrates to the heart of things. . . . No doubt there is a false way of looking at things as well as a true. The nimble fancy may suggest mere points of superficial resemblance, hardly vital or essential to the objects . . . but to endow them with animation and soul is not necessarily to falsify, may rather be to see more to the very root of them. I don't pretend that the poet speaks with precise accuracy in his metaphors and similes, but he suggests an inner truth of things, to which the unimaginative are simply blind.'

Apos-  
trophe.

§ 83. **Apostrophe.** When a thing or quality is not only regarded as a person, but directly addressed as such, it is said to be apostrophized.

Hail, holy Light, offspring of Heaven first-born !

MILTON.

Frailty, thy name is woman.

SHAKESPEARE.

Apostrophe of this kind is obviously a special case of Personification. But its literal meaning—'a turning away'—suggests its origin, according to Quintilian, in a custom of Roman barristers when pleading of turning away abruptly from the jury or president to address directly and by name some other person present in court. Such a form of address would easily be applied to cases where the person was only imagined to be present.

Milton ! thou should'st be living at this hour :

WORDSWORTH.

This oratorical device secures effect by means of surprise or contrast. A comprehensive definition would be : an exclamatory address directed to some person, or to some quality or thing regarded as an intelligent being, as if present, whether actually so or only imagined present for rhetorical effect.

It is frequently introduced after a sudden breaking off of the speech or discourse.

Lords and Commons of England, consider what nation it is whereof ye are, and whereof ye are the governors.

MILTON.

Roll on, thou deep and dark blue Ocean—roll !

BYRON.

§ 84. In Vision, as in some kinds of Apostrophe, Vision. something is imagined to be present to one's sight which in actual fact is not present.

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam.

MILTON.

But lo ! the dome—the vast and wondrous dome,

To which Diana's marvel was a cell—

Christ's mighty shrine above his martyr's tomb !

BYRON.

Analogous to these are such lines as :

Hark, his hands the lyre explore !

GRAY.

Hark ! forth from the abyss a voice proceeds,

A long low distant murmur of dread sound.

BYRON.

Vivid and rapid narratives in the Historic Present tense afford examples of Vision, e.g. Carlyle's *French Revolution*.

Sooty Saint-Antoine, and every street, musters its crowds as he passes ; the Hall of the Hôtel-de-Ville, the Place de

Grève itself, will scarcely hold his escort and him. Foulon must not only be judged righteously, but judged there where he stands, without any delay. Appoint seven judges, ye Municipals, or seventy-and-seven; name them yourselves, or we will name them: but judge him! Electoral rhetoric, eloquence of Mayor Bailly, is wasted, for hours, explaining the beauty of the Law's delay. Delay, and still delay! Behold, O Mayor of the People, the morning has worn itself into noon: and he is still unjudged! Lafayette, pressing sent for, arrives: gives voice: This Foulon, a known man, is guilty almost beyond doubt; but may he not have accomplices? Ought not the truth to be cunningly pumped out of him,—in the Abbaye Prison? It is a new light! Sansculottism claps hands; at which handclapping, Foulon also claps. 'See! they understand one another!' cries dark Sansculottism, blazing into a fury of suspicion. 'Friends,' said a person in good clothes, stepping forward, 'what is the use of judging this man? Has he not been judged these thirty years?' With wild yells, Sansculottism clutches him, in its hundred hands: he is whirled across the Place de Grève, to the '*Lanterne*', Lamp-iron which there is at the corner of the *Rue de la Vannerie*; pleading bitterly for life—to the deaf winds. Only with the third rope (for two ropes broke, and the quavering voice still pleaded) can he be so much as got hanged! His Body is dragged through the streets; his Head goes aloft on a pike, the mouth filled with grass: amid sounds as of Tophet, from a grass-eating people.

Allegory. § 85. **Allegory**—a form of speech in which some symbolic meaning is implied but not explicitly stated. If we regard personification as a form of metaphor, allegory may be called an expanded and elaborated personification, or continuous metaphor.

The term is also used to designate a definite literary form: a narrative, usually fictitious, where the agents are moral qualities or other abstractions personified, and where the events have therefore a moral or spiritual significance.

Of the same nature as allegory, as being expression of one order of things in terms of another which is conceived to be analogous, are :

The **Parable**—a short narrative of events of common occurrence, in which a spiritual or moral truth is set forth.

The **Fable**—in the general sense merely a fictitious narrative, but used with a specialized meaning as a short story, in which animals are invested with human intelligence, and which has some sort of didactic aim.

An **Apologue** also is a story with a moral significance, especially a story where animals or natural objects are endowed with the thinking and speaking capabilities of human beings.

§ 86. **Prolepsis** (anticipation). The figure in which Prolepsis, a descriptive term is used before it is strictly applicable ; some event which has still to occur is represented as having occurred.

So these two brothers with their *murdered* man  
Rode past fair Florence. KEATS.

(i. e. with the man whom they were going to murder ; he is vividly imagined as being already murdered.)

Flowers fresh in hue, and many in their class  
Implore the *pausing* step. BYRON.

(i. e. implore that the footstep may be checked.)

(b) **Dependent on association or contiguity.**

§ 87. **Metonymy** is the substitution for the name of a thing of the name of something closely associated with it, or of one of its important attributes. By the 'press', for instance, we mean the staff of a



newspaper, or of newspapers in general. The connexion may be that of

(a) Effect and cause :

Your *blood* be upon your own head ! (death)

He brought his father's *grey hairs* in sorrow to the grave.  
(old age).

(b) Symbol and symbolized :

*The Bar, the Bench.* (barristers and judges)  
*The Crown.*

(c) Instrument and agent :

*The pen* is mightier than *the sword*.  
*The press.*

(d) Containing vessel and its contents :

He drank the poisoned *cup*.  
*The whole village* turned out.

Synec-  
doche.

**Synecdoche** is the name given to a figure hardly to be distinguished from Metonymy ; in it the two images are much more directly and intimately associated ; the relation is practically one of identity or coincidence, not as in Metonymy a connexion in thought between two different things.

(a) The part is put for the whole :

Give us our daily *bread*. (food)  
All *hands* on deck. (men)  
Four-and-twenty *souls*. (beings)  
A boy of some thirteen *summers*. (years)

(b) A thing may be represented by its material :

A large *canvas*. (painting)  
The foeman's angry *steel*.

(c) Abstract for concrete :

The insolence of *office*, and the spurns  
That patient *merit* of the unworthy takes.  
(officials, and those who are worthy)

With wild yells, *Sansculottism* clutches him, in its hundred  
hands. (The revolutionary rabble)



In either case the associated word should only be substituted when the image which it represents is relevant and significant. 'Thus we may speak of seeing a fleet of *ten sail* at sea, but not of so many "sails" in the dock, or of "sails" ploughing the main' (Nichol). We should not say, 'The Crown will reach Bombay on Dec. 7', although it is legitimate to say 'The Bill has not yet received the assent of the Crown'; in the latter instance the King is regarded as an integral part of the English constitution, and therefore the metonymy is appropriate.

§ 88. Similar in principle is the figure of **Antonomasia** (Gr. ἀντωνομαζέειν, to name instead; not *Autonomasia*, derived from αὐτός, self + ὀνομασία, naming). Antonomasia.

(a) The most common form is the substitution of the proper name of a distinguished individual for the general class of which he is the type.

A Daniel come to judgement. (a wise man)  
A modern Samson.  
The Demosthenes of his age. (a notable orator)  
Some village Hampden . . .  
Some mute, inglorious Milton here may rest,  
Some Cromwell guiltless of his country's blood.

So Milton, instead of saying 'Were it not better to avoid the cares of a serious life, and spend the time pleasantly in such frivolous ways as dalliance with some fair shepherdess?', gives the names of two shepherdesses, well known to readers of classical pastorals, who stand as types of their kind :

Were it not better done . . .  
To sport with Amaryllis in the shade  
Or with the tangles of Neaera's hair ?<sup>1</sup>

<sup>1</sup> On the associative value of proper names, see Macaulay, *Essay on Milton*, § 24, where, commenting on the 'muster-rolls of names' in Milton (e.g. *Par. Lost*, i. 576-87; *Par. Regained*, ii. 350-65), he

(b) Substitution for the person's proper name of a distinctive epithet or special title attached to an office.

*His Excellency, The King-maker, The Conqueror.*

In Shakespeare the name of a country frequently stands for the king of that country : e.g. 'buried Denmark', 'the ambitious Norway', in *Hamlet*.

Trans-  
ferred  
epithet.

§ 89. Hypallage or Transferred Epithet is a change in the order of words by which a descriptive term is transferred from the substantive to which it is properly applicable to another closely connected with it.

In all the silent manliness of grief.

(manliness of silent grief)

In all the glaring impotence of dress.

GOLDSMITH.

## ii. Modified assertion. Figures of Logical Artifice.

Hyper-  
bole.

§ 90. Hyperbole is deliberate overstatement, an exaggeration or extravagance in expression intended to produce a more powerful impression on the mind than would be achieved by a plain and literal statement of the fact. This extravagance is often the result of strong emotion.

Methought his eyes

Were two full moons ; he had a thousand noses,  
Horns whelk'd and waved like the enridged sea.

says, 'They are not always more appropriate or more melodious than other names. But they are charmed names. Every one of them is the first link in a long chain of associated ideas. Like the dwelling-place of our infancy revisited in manhood, like the song of our country heard in a strange land, they produce upon us an effect wholly independent of their intrinsic value. One transports us back to a remote period of history. Another places us among the novel scenes and manners of a distant region. A third evokes all the dear classical recollections of childhood, the schoolroom, the dog-eared Virgil, the holiday, and the prize. Another brings before us the splendid phantoms of chivalrous romance, the trophied lists, the embroidered housings, the quaint devices, the haunted forests, the enchanted gardens, the achievements of enamoured knights, and the smiles of rescued princesses.'

In faith I do not love thee with mine eyes,  
For they in thee a thousand errors note.  
Every tongue says beauty should look so.

SHAKESPEARE.

Goneril's profession of her love for Lear is full of hyperbole :

Sir, I love you more than words can wield the matter ;  
Dearer than eyesight, space, and liberty ;  
Beyond what can be valued, rich or rare ;  
No less than life, with grace, health, beauty, honour ;  
A love that makes breath poor, and speech unable ;  
Beyond all manner of so much I love you.

§ 91. **Litotes** is deliberate understatement ; an affirmative statement is made by a negative of the contrary.

He was no fool.

Not unknown to fame.

He had been wrested by no common deliverer from the grasp of no common foe.

MACAULAY.

§ 92. **Irony**, a form of speech which, for sarcastic purposes, is intended to be construed as meaning the opposite of its literal and superficial signification, as where apparent praise is used to convey ridicule or depreciation.

Besides this my native modesty is such, that I have always been shy of assuming the honourable style of Professor, because this is a title I share with so many distinguished men—Professor Pepper, Professor Anderson, Professor Frickel, and others—who adorn it, I feel, much more than I do.

M. ARNOLD.

He had also the comfortable reflection that, by the violent quarrel with Lord Dalgarno, he must now forfeit the friendship and good offices of that nobleman's father and sister.

SCOTT (quoted in *The King's English*).

Nothing could be so fine, so smart, so brilliant, so well ordered as the two armies. The trumpets, the fifes, the hautboys, the drums, the cannon, formed a harmony such as is not to be met with out of hell.

VOLTAIRE (trans. Hamley).

Here, of course, *harmony* means *discord*, as in the previous example *comfortable* means *uncomfortable*.

A better example still is in Tennyson's *Princess*, where Ida says to the Prince :

You have done well and like a gentleman,  
And like a prince ; we give you thanks for all.  
And you look well too in your woman's clothes.

Innuendo. § 93. Innuendo is a statement intended to carry by implication a depreciatory signification ; it is a hint or indirectly suggestive expression of a satiric nature. More is meant than is actually said.

No choice was left his feelings or his pride,  
Save death or Doctors' Commons—so he died.

In another stanza Byron describes Haidée's father, a pirate :

Let not his mode of raising cash seem strange,  
Although he fleeced the flags of every nation,  
For into a prime minister but change  
His title, and 'tis nothing but taxation ;  
But he, more modest, took an humbler range  
Of life ; and in an honester vocation  
Pursued o'er the high seas his watery journey  
And merely practised as a sea-attorney.

The three greatest adversaries of Napoleon have all of them ended miserably. Castlereagh cut his own throat ; Louis the Eighteenth rotted upon his throne ; and Professor Saalfeld is still a professor at Göttingen.

HEINE.

Euphe-  
mism.

§ 94. Euphemism consists in the use of indirect forms of speech instead of bald, abrupt statement of an unpleasant truth, the substitution of a less distasteful word or phrase for the harsher or more disagreeable one which would convey the required meaning literally and directly.<sup>1</sup> A man who has died is said to have 'breathed his last',

<sup>1</sup> Euphemisms may often be charged with the faults of circumlocution and pomposity.

to have 'passed to his unknown home'; 'his spirit has quitted its earthly habitation'.

When Henry of Transtamare had relieved his brother, King Pedro, of the troublesome burden of the crown, and likewise of that still more troublesome burden which is called life. . . .

HEINE.

He was relieved of his purse by one of the light-fingered gentry of the road.

§ 95. **Oxymoron.** The joining together in one phrase, *Oxymoron* for the sake of striking effect, of terms which in their literal meaning are contradictory, so that the result, though superficially absurd, really expresses a subtle distinction.

Thus Tennyson, speaking of Lancelot, who could not be true to Guinevere without being false to the King, says,

His honour rooted in dishonour stood,  
And faith unfaithful kept him falsely true.

Frederic Barbarossa, whose high ambition to revive the glories of the Holy Roman Empire led only to disaster, was called by Freeman a 'magnificent failure'.

Satan, the commander of the fallen angels, was 'By merit raised to that bad eminence'.

Thus idly busy rolls their world away. (busy about trifles)  
GOLDSMITH.

A little noiseless noise among the leaves,  
Born of the very sigh that silence heaves. KEATS.

When the apparent contradiction is in the predication rather than in the application of attributes the figure is that of Paradox.

A **Paradox** is an assertion which, taken superficially, seems to be absurd or self-contradictory, but which really contains an essential truth.



Every great movement comes to an end at the birth of its founder.

WILDE.

To innovate is not to reform.

BURKE.

Every custom was once an eccentricity ; every idea was once an absurdity.

HOLBROOK JACKSON.

Morals are perpetually being transformed by successful crimes.

NIETZSCHE.

### B. Rhetorical Figures dependent on arrangement of phrase or clause.

The remaining figures depend on some special arrangement of phrases or clauses.

Anti-thesis.

§ 96. **Antithesis** is a figure where one idea is 'set against' another ; it gives vigorous expression to opposition or contrast in idea by bringing into close and symmetrical relation words or phrases that are obviously contrasted or opposed in meaning though belonging to the same general class. The contiguity of the opposed words or phrases throws into stronger relief the ideas they express, and brings out the contrast more clearly and forcibly than a more diffuse arrangement could do. (v. § 50)

He prostrated himself in the dust before his Maker : but he set his foot on the neck of his king.

If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the book of life.

. . . the days of servitude without loyalty, and sensuality without love, of dwarfish talents and gigantic vices.

MACAULAY.

**Epigrams** are frequently antithetical in form.<sup>1</sup>

<sup>1</sup> An Epigram is a terse, sententious saying, giving pointed expression to a striking thought.

Treason doth never prosper. What's the reason ?

For if it prospers none dare call it treason. HARRINGTON.

'Truly religious people are resigned to everything, even to mediocre poetry.'

WILDE.



When a man says he has exhausted life, one knows that life has exhausted him.

Religion is the fashionable substitute for belief : scepticism is the beginning of faith.

WILDE.

§ 97. Climax is a figure in which ideas are arranged in Climax. ascending order of importance, so that each is more striking and impressive than the previous one. (See § 45. 3.)

Simple, erect, severe, austere, sublime. BYRON.

It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God.

MACAULAY.

Anticlimax or Bathos is a descent from the more to the less impressive, from the elevated to the commonplace ; the effect being ludicrous, whether deliberately so or unintentionally.

Oh ! she was perfect past all parallel . . .

In virtues nothing earthly could surpass her,  
Save thine 'incomparable oil', Macassar !

BYRON.

The hurricane tore up oaks by the roots, dismantled churches, laid villages waste, and overturned a haystack—  
*Bulls and Blunders.*

The living fires come flashing from her eyes,  
And screams of horror rend th' affrighted skies.  
Not louder shrieks by dames to heav'n are cast  
When husbands die, or lapdogs breathe their last.

POPE.

§ 98. Falling both under this head and under that of indirect assertion, the following devices may be mentioned.

**Exclamation.**

A good father ! a good husband ! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood.

Exclamation.

MACAULAY.

Delay, and still delay !

CARLYLE.

Inter-  
rogation.**Rhetorical Question.**

What do they know of England, who only England know?  
What is the use of judging this man? Has he not been  
judged these thirty years? CARLYLE.

Aposio-  
pesis.

**Aposiopesis, a sudden break in the utterance**, leaving the sentence incomplete, as though the speaker were unable to proceed, or as if it were unnecessary for him to do so.

Great is this thy day of new-birth : and yet this same  
day come four years——! CARLYLE.

I will have such revenges on you both,  
That all the world shall—— SHAKESPEARE.

Cf. § 18 (Tellson's Bank) and § 61. iii.

Sound-  
effects.

§ 99. There are also certain artifices, not strictly Figures, that depend on the qualities of sound to increase the effectiveness of an expression.

Onoma-  
topoeia.

**Onomatopoeia** in its simplest meaning is the formation of a word by imitation of the natural sound associated with the thing or action; *buzz, rumble, bang, hiss*. In a wider sense it means the use of words whose sounds are naturally suggestive of their meaning; 'the sound must seem an echo to the sense.'<sup>1</sup>

Dry clashed his harness in the icy caves  
And barren chasms, and all to left and right  
The bare black cliff clanged round him, as he based  
His feet on juts of slippery crag that rang  
Sharp-smitten with the dint of armed heels.

*Passing of Arthur.*

<sup>1</sup> Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers flows;  
But when loud surges lash the sounding shore,  
The hoarse, rough verse should like the torrent roar:  
When Ajax strives some rock's huge weight to throw  
The line too labours, and the words move slow.

POPE, *Essay on Criticism*, 366-71.

The moan of doves in immemorial elms,  
 And murmuring of innumerable bees. *The Princess.*  
 The league-long roller thundering on the reef,  
 The moving whisper of huge trees that branched  
 And blossomed in the zenith. *Enoch Arden.*  
 I heard the water lapping on the crag,  
 And the long ripple washing in the reeds.

*Passing of Arthur.*

For Assonance and Alliteration see Part II, § 27.



## CHAPTER X

### PARAPHRASING

Nature  
of para-  
phrase.

§ 100. A PARAPHRASE is the reproduction of the sense of a literary passage in a different form of words. The claim of a paraphrase is greater simplicity and clearness than the original, even though these advantages are bought by a loss in force and beauty of expression.

Most passages set for paraphrasing are in verse, for the diction of poetry often differs markedly from that of prose. Frequently, too, prose written in archaic style is to be turned into modern idiom. But paraphrase may also mean the giving of a simpler version of somewhat artificial and elaborate modern prose, as in the following example from Macaulay.

Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were for ever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war.

MACAULAY.

Ariosto tells a pretty story of a fairy, who, for some unknown reason, had at certain times to appear as a foul and poisonous snake. If any persons harmed her while she was thus disguised, they never received any of the blessings

that she gave. But there were some who pitied and protected her, although she looked so loathsome. To them she afterwards showed herself in her true form and nature; and wherever they went she gave them all that they wished, made them rich, happy in love, and victorious in war.

§ 101. The following rules may be given for practical guidance.

1. Grasp the full meaning of the passage, and keep Rules. clearly in mind the central idea. The original should be read over several times. An understanding of the general thought will often throw light on the sense of particular words and phrases, and enable their full force to be brought out. Examine closely each epithet and ask why that was used in preference to another. State explicitly that which was only implied or suggested in the original.

A man severe he was and stern to view;  
I knew him well, and every truant knew;  
Well had the boding tremblers learned to trace  
The day's disasters in his morning face.

GOLDSMITH (on the Village Schoolmaster).

All those who played truant had good reason to know him too—by bitter experience; his pupils had learned well to prophesy from the look of his face in the morning whether there would be disasters for them that day, and trembled at the prospect.

2. There must be a general simplification of language.

(a) Words, phrases, and constructions that are archaic or peculiar to poetry should be converted into their modern prose equivalents. In general substitute common words for uncommon. For 'he could cipher' write 'he could work out sums in arithmetic'; for 'doth then show likest God's', 'then appears most like'. (Cf. § 67.)



(b) For the inverted order of words common in poetry and 'poetic prose', the standard order of prose should be substituted. 'Then must the Jew be merciful' should be 'Then the Jew must . . .'

(c) Substitute concrete expressions for abstract. Instead of 'were excluded from participation in' write 'never received'; for 'in spite of her loathsome aspect', 'although she seemed so loathsome'. (Cf. § 71.)

(d) Figurative language should usually be changed into literal terms; especially when the figures are those of Metonymy, Synecdoche, Antonomasia, Hypallage, Prolepsis, or Oxymoron. (Cf. §§ 86-9, 95.)

Metaphors should be converted into similes, unless the metaphor has almost lost its figurative sense and passed into ordinary usage. (Cf. § 79.) For 'He has the wild stag's foot, the lion's heart', write 'He is as fleet of foot as the wild stag, as bold as the lion'.

(e) Expressions that are perfectly simple should be allowed to remain. In the line 'The village all declared how much he knew', there is no need to put 'the extent of his knowledge'; the only change necessary is the removal of the metonymy by writing 'villagers' for 'village'. The kind of Johnsonian paraphrase quoted by Macaulay (§ 70) should be avoided. *Kind, angry, school, house*, should not be translated by *benevolent, irate, academy, domicile or mansion*.

(f) Remember that the same word has different shades of meaning. In 'The love he bore to learning', *zeal* or *enthusiasm* might be substituted for



love with a gain in precision ; but *affection* would be less exact as well as less simple.

(g) Elliptical expressions should be filled in and expanded.

(h) In general, long sentences should be broken up into shorter ones, and the connexion of thought made clear by connectives.

N.B.—The proportion of the original should be preserved so far as possible.

### § 102. Examples of Paraphrase.

(a) *Merchant of Venice*, iv. i. 182–197.

Examples.

*Portia.* Then must the Jew be merciful.

*Shylock.* On what compulsion must I ? tell me that.

*Portia.* The quality of mercy is not strain'd ;  
It droppeth as the gentle rain from heaven  
Upon the place beneath : it is twice blest ;  
It blesseth him that gives and him that takes.  
'Tis mightiest in the mightiest : it becomes  
The throned monarch better than his crown ;  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings ;  
But mercy is above this sceptred sway ;  
It is enthroned in the hearts of kings,  
It is an attribute to God himself ;  
And earthly power doth then show likest God's  
When mercy seasons justice.

The main drift of thought is—

(i) Mercy is not a quality to be squeezed out of a man's heart ; it should come spontaneously.

(ii) Mercy is a more precious possession to a king than the external symbols of his power ; for it is something that lives in the heart, something divine.

N.B.—(a) Portia's speech is a reply to the Jew's question, ' what will compel me to be merciful ? '

(3) The contrast between *mercy* and *power* and *dread*, *God* and *temporal*, *heart* and *sceptre*.

Mercy is a virtue that is not forced out from a man ; but, on the other hand, it should flow freely, just as the rain falls from the skies upon the earth. It brings a double blessing ; both to the man who shows mercy, and to him who receives it. It is a virtue that can be shown most powerfully by the great. A crown is a fitting ornament for a king, but the virtue of mercy is more fitting still : for the sceptre of a king, like his crown, is but an external symbol of that earthly power, the accompaniment of royalty, which makes kings feared ; mercy, however, belongs to a higher level than that of which the sceptre is the proper symbol ; it is no mere external ornament, but dwells in the heart of a king, it is a distinguishing quality of God himself. A man, therefore, in his exercise of power, will appear most like God, if he is merciful as well as just.

(b) Macaulay : *Essay on Milton*.

The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues ! And had James the Second no private virtues ? Was even Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues ? And what, after all, are the virtues ascribed to Charles ? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tomb-stones in England claim for those who lie beneath them. A good father ! A good husband ! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood !

The central idea here is that the point at issue was not the private, but the public conduct of Charles. The same arguments might have been put forward in defence of James II.

Those who defend Charles, like lawyers who defend other evil-doers who are clearly shown to be guilty, generally refuse

to argue whether the misdeeds of his public life were actually committed or not, but confine themselves to calling witnesses to show that in private life the defendant had a good character. They say that in private life he was extremely virtuous. But it may be pointed out, on the other hand, that James II also was virtuous ; and not even his bitterest enemies deny that Oliver Cromwell was virtuous in his private life. Furthermore the virtues that are claimed for Charles are not remarkable. It is urged that he was enthusiastic in his religion, but he was not more sincere than James II, and was not less narrow-minded. Besides this he can only claim commonplace domestic virtues such as have been claimed for half the dead of England. The fact that he was a good father and a good husband does not outweigh the fact that for fifteen years he had, in his public life, persecuted, spoken and acted falsely, and ruled tyrannically.

## APPENDIX I

### COMMON GRAMMATICAL ERRORS

#### 1. Case.

(a) In comparisons the pronoun after *than* is in the same case as that of the noun with which comparison is made. A simple guide is to repeat the omitted verb, without retaining it ; the pronoun will then naturally fall into its right case. 'She played better than *him*' should be 'better than *he*', since it means 'better than he did'. But 'I like her better than *him*' is correct, for it means 'better than I like him'. *Than* is a conjunction and not a preposition.

(b) Prepositions always govern the accusative or objective case. 'Whence all but *he* had fled' should be 'all but *him*'.

#### 2. Concord.

(a) **Subject and Predicate.** The verb must agree with its subject in number and in person.

(i) A subject made up of two or more singular words joined by *and* is plural. The verb must not be made to agree with the second only.

But N.B.—(a) When the two parts of an apparently compound subject are joined by *as well as*, *in addition to*, *besides*, *together with*, the verb agrees with the first part.

Strychnine as well as arsenic *were* present.

The subject is singular and the verb should be *was*.

(β) When the two singular nouns combine to form one whole, or when the second is tautologous, the verb may be singular.

Death and glory *is* what he seeks.

His life and career was one of remarkable brilliance.

(ii) Two singular words separated by *or* or *nor* do not make a plural subject. The verb must agree in person with the nearer.

Neither my brother nor I *were* there. (was)

Neither my brother nor I *are* guilty. (am)

(The latter would be better remodelled thus, 'My brother is not guilty, nor am I.')

(iii) *Each, every one, either, neither, many a* are all singular and must not take a plural verb.

Neither of my brothers *have* been here. (has)

And many a holy text she strews

That *teach* the rustic moralist to die. (teaches)

*None* should strictly follow the same rule.

(iv) If a plural noun intervenes between a singular subject and the verb, the verb must not be attracted into the plural.

Severe the doom that length of days *impose*. (imposes)

As soon as one of the boys *come* I will ask *them* to get me a horse. (comes, him)

(v) A collective noun, when conveying a plural idea, may take a plural verb.

The crowd *throw* up *their* hats. (correct)

but when regarded as the name of a unit must be treated as singular.

The team, now that B—— is *its* captain, never *loses* a match. (correct)



**(b) Pronoun and antecedent.**(i) See *a* iii above.Every one thought of *their* own safety. (his)(ii) See *a* iv above, second example.(iii) See *a* v above.**(c) Demonstrative and noun.***These* sort of things. (this)

3. **Confusion of parts of speech.** 'He did not like *me coming*' should be 'He did not like *my coming*'; instead of a pronoun and participle there should be a pronominal adjective and gerund. See also many instances in 5 below.

4. **Ellipsis** is a frequent source of error.

This is as bad or worse than mine—(as bad as mine, or worse).

5. **Errors in the use of single words.** (Many of these fall under 3 above.)

*Above* is an adverb, and must not be used as an adjective; e.g. 'the above words' should be 'the foregoing words' or 'the words (written) above'.

*Different to* or *different than* should be *different from*.

*Except* and *without* are prepositions, and must not be used as conjunctions i.e. as equivalent to *unless*.

'*Except* you go', '*without* you go', should be '*unless* you go'.

*Like* must not be used as a conjunction, i.e. as equivalent to *as*. 'Do like I do' should be 'Do *as* I do'.

*Providing that* is sometimes wrongly used instead of *provided that*.

*Rather* when modifying an adjective must be placed immediately before it, 'a rather hot day', not 'rather a hot day'.

*Same*, 'the same idea *as* mine', but 'the same dog *that* bit me'.

*Superior* requires the preposition *to*, 'superior *to* mine', although better takes *than*, 'better than mine'. So also *preferable to*.

6. *Not . . . nor . . .* These conjunctions are often wrongly used so that they form a double negative.

The prisoner was not condemned because of his crimes, nor because of his politics.

The *not* here affects both phrases, because of his crimes, and because of his politics; and another negative is not necessary. The sentence might be corrected as follows:

(a) by writing *or* instead of *nor*;

(b) by repeating the verb: '*. . . nor was he condemned because of his politics*';

(c) by changing the position of *not*: '*was condemned, not . . . nor . . .*'.

## APPENDIX II

### THE NORMAL ORDER OF WORDS

*These notes are not intended to be exhaustive, and the rules are by no means invariable.*

**Simple Sentences.** Subject—Predicate—Object, or Completion of Predicate.

An Adjective precedes its noun—*an able man*; except in certain stereotyped phrases, e.g. court martial.

An Adjectival Phrase, or adjective accompanied by a modifying phrase, follows the noun—*A man of great ability, a man skilled in the use of medicine. (But a never to be forgotten day.)*

An Adverb modifying an adjective precedes it—*seriously ill. (Exc. enough.)*

An Adverb modifying an intransitive verb follows the verb—*He ran swiftly*: an adverb of time, however, usually precedes—*He frequently fainted*.

An Adverb modifying a transitive verb precedes the verb, or, if the object has very few words, follows the object. *He quickly paid his bill. He paid his bill quickly.*

When an auxiliary verb is used the adverb is usually placed between the auxiliary and the verb—*He had never seen*. In cases where there are two auxiliaries the adverb follows the first—*He would never have seen*.

For *only, not only . . . but, &c.* Cf. § 44 (b).

Adverbial phrases are normally placed after the verb, unless, as is particularly the case with time phrases, they are important in securing coherence. Phrases expressing time or place should usually precede all others.

**Complex Sentences.** Adjectival clauses follow the noun.

Adverbial clauses introduced by *if*, *although*, *since* (= as), *when*, *while*, *after*, *in order that*, usually precede the principal verb ; those introduced by *so that*, *than*, *because*, follow.

But with adverbial phrases and clauses the rule of proximity is particularly important ; they must be placed as near as possible to the words that they modify.

**Inversion** of this order may take place for two reasons :

(a) Coherence—to bring together words that are closely related ;

(b) Emphasis—to give initial or final position to important words.

There is a widespread prejudice against the 'split infinitive', and it may therefore be well to avoid placing an adverb between *to* and the verb.

## EXERCISES

1. In what way or ways would you treat the following subjects ?

- (a) The cultivation of rice, or of wheat, or of roses.
- (b) Calcutta, Madras, York, Edinburgh, Rome, Paris.
- (c) A tea-garden, a coal-mine.
- (d) The Himalayas, the Pennine Range.
- (e) Coal, iron, brass.
- (f) The Sikhs, the Gipsies.
- (g) The best method of helping the poor.

2. Prepare outlines for some of the above themes. Indicate the division into paragraphs.

3. Show how coherence is preserved in the examples from Fielding, §§ 16, 19 ; Shelley, § 14 ; Hallam, § 14. Note down the transitional phrases used.

4. (a) Can you suggest any other way of paragraphing, which would preserve unity, in the examples from Shelley in § 14 ; Aesop, § 16 ; Fielding, § 19 ; and Auebury, § 21.

(b) Compress into one sentence the thought contained in each of the following paragraphs :—The quotations from Macaulay, §§ 29, 32, 33 (c), 35 ; Froude, 33 (a) ; Mill, 33 (e) ; Hadow, 34.

5. Give unity to the following sentences by combining them into one.

(a) There came out at this time several men. These men came out to meet them. The men were king's trumpeters. They were clothed in white and shining raiment. They made loud and melodious noises. They made the heavens echo with their sound.

(b) The lion was let out of its cage for the amusement of the spectators. It did not then run at Androcles to devour him. It came up quietly. It fawned upon him. A dog fawns in the same way upon its master. It licked his hand. He had been kind to it in the forest. He remembered this.<sup>1</sup>

*Calcutta Entrance Exam., 1908.*

<sup>1</sup> In answering questions of this type the student must first decide which is the principal statement. The other statements, which are subordinate in thought, telling when, how, and why the event



6. Show how emphasis is gained in the passages from Hallam, § 14; Poe, § 18; Hadow, § 20; Avebury, § 21; Swinburne, § 25; Mill, § 33 (*a*).

7. In what ways could you introduce the subjects in question 1?

8. Criticize the following sentences, and rewrite any that are defective in point of unity:

Five months afterwards the boy bridegroom died, his brother, the eighth Henry, succeeding him as Prince of Wales, and as the husband of his widow, who thus became the first of the six wives of the royal Bluebeard.

No Princes of Wales were created from the accession of the second Charles, until George I gave that rank to his son, who was then over thirty, and had been married for some ten years, so near was the ancient title to lapsing into a tradition.

His marriage, delayed until nine years later, was celebrated with enormous éclat, but he did not live to become king, his son, afterwards George III, becoming the next Prince of Wales and King of England at the age of eighteen.

*Outlook*, July 15, 1911.

The building [The Golden Temple at Amritsar] is small and constructed of white marble, the roof being covered with a thin layer of gold and is situated in the middle of a large tank; a causeway of marble leads to the temple and a marble pavement borders the lake.

Bangalore situated on the Madras Railway, being distant from that city 216 miles, and from Bombay 692 miles, is 3,100 feet above the sea with a mean annual shade temperature of about 70°.

Ajmere is of great antiquity and celebrity, and is the principal place of the British district of that name; it is situated in a valley, and the surrounding hills though rocky, are very picturesque and beautiful, the summit of one of them, Taragurh, being upwards of 1,000 feet above the valley at its base.

Criticize the punctuation of the last three examples.

9. Remove the incoherence of:

(*a*) She saw a woman hitting her daughter when she was somewhat drunk.

happened, must be made subordinate in form, and introduced by suitable connectives, e. g. *when*, *just as*, or *like*, *for*, &c.

(b) We ate our dinner sitting on tombstones which consisted of a pork pie and ginger beer.

(c) The height of Mt. Blanc is 15,217 ft., and is composed chiefly of Alpine granite.

(d) But he thought it derogatory to a brave knight passively to await the assault, and ordering his own men to charge, the hostile squadrons, rapidly advancing against each other met on the plain.

K. E.

[This sentence is defective also in unity.]

(e) The sentences quoted in 43 (1).

10. Examine critically the relatives used in the quotations in §§ 16 (Fielding), 22 (Arnold), 23 (Mill and Macaulay), 27 (Macaulay), 33 (a) (Mill).

11. Pick out half a dozen periodic sentences from the quotations in this book (or any other) and convert them into loose sentences; and vice versa. Does the change make them better or worse?

12. Improve the punctuation of (a) the passage from Whately quoted in § 50, and of the last three examples in Question 8.

(b) Gray, on his part, was charmed with his young friend; 'I never saw such a boy,' he writes; 'our breed is not made on this model.' Long afterwards Bonstetten published his reminiscences of Gray. 'I used to tell Gray,' he says, 'about my life and my native country, but *his* life was a sealed book to me; he never would talk of himself. I said to him sometimes; "Will you have the goodness to give me an answer?" But not a word issued from his lips.'

M. ARNOLD.

13. Punctuate:—Why then antonio said portia you must prepare your bosom for the knife and while shylock was sharpening a long knife with great eagerness to cut off the pound of flesh portia said to antonio have you anything to say

14. Compose sentences illustrating the differences in meaning between the words given in § 68, (1) and (2).

15. Substitute concrete and specific for abstract and general words:

A great distance, acts of dishonesty, munitions of war, move, the mass of mankind will never be actuated by sympathy with destitution.

16. (a) Point out and name the Figures of Speech in the passage from Carlyle in § 84.

(b) Name the Figures contained in the following :

- (1) And thou, fair Freedom, taught alike to feel  
The rabble's rage, and tyrant's angry steel,  
Thou transitory flower.
- (2) Where grey-beard mirth and smiling toil  
retired.
- (3) Swarthy Nubia's mutilated son.
- (4) Ingratitude, thou marble hearted fiend.
- (5) But look, the Morn, in russet mantle clad,  
Walks o'er the dew of yon high eastern hill.
- (6) The Chair of Poetry at Oxford.
- (7) The morning of his life.

(c) Find three or four metaphors in any literary work, and expand them into similes.

17. (a) Define and illustrate three of the following terms :

Allegory, Epigram, Innuendo, Climax, Synecdoche.

Illustrate by two examples how brevity of metaphor may lead to mixed metaphors. *Calcutta I. A.*, 1910.

(b) Quote or construct sentences to illustrate the use of—onomatopoeia, oxymoron, and the pathetic fallacy.

Remark on the style of the following :—I smell a rat, but I will nip it in the bud. *Calcutta I. A.*, 1911.

18. Examine the style or language of the following ; correct where necessary.

(a) It is not only hard to distinguish between too little and too much reform, but between the good and evil intentions of different reformers.

(b) He has made the highest number of marks ever made in any former year.

(c) He felt himself compelled to acknowledge the justice of my remark.

(d) The last year or two have been a time of great political pressure in India.

(e) Persons have been known to take a fever after feeling the smell of an open drain in Calcutta.

(f) We cannot all be masters, nor all masters cannot be truly followed.

(g) For sale a piano, the property of a musician, with carved legs.

(h) The huts were made of branches which they knew how to skilfully interweave.

(i) It was my pride prevented me going.

(j) We saw the Frenchman lay.

*Calcutta I. A.*, 1910-11.

19. Paraphrase:

(a) As nowadays we build monuments to great men, so in the Middle Ages they built shrines on the spots which saints had made holy, and communities of pious people gathered together there—beginning with the personal friends the saint had left behind him—to try to live as he had lived, to do good as he had done good, and to die as he had died. Thus arose religious fraternities; companies of men who desired to devote themselves to goodness; to give up pleasure, and amusement, and self-indulgence, and to spend their lives in prayer and works of charity.

(b) I gave a beggar from my little store  
Of well-earned gold. He spent the shining ore  
And came again, and yet again, still cold  
And hungry as before.  
I gave a thought, and through that thought of mine  
He finds himself a man, supreme, divine,  
Fed, clothed and crowned with blessings manifold,  
And now he begs no more.

(c) The sources of the noblest rivers which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly laid down in maps and rarely explored by travellers. To such a tract, the history of our country during the thirteenth century may not unaptly be compared. Sterile and obscure as is that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity, and our glory. Then it was that the great English people was formed, that the national character began to exhibit those peculiarities which it has ever since retained, and that our fathers became emphatically islanders; islanders not merely in geographical position, but in their politics, their feelings, and their manners.

(d) He was distinguished by the beauty of his person, an outward gift which is seldom despised, except by those to whom it has been refused. Before he spoke, the orator engaged on his side the affections of a public or private audience. They applauded his commanding presence, his majestic aspect, his piercing eye, his gracious smile, his flowing beard, his countenance that painted every sensation

of the soul, and his gestures that enforced each expression of the tongue. In the familiar offices of life, he scrupulously adhered to the grave and ceremonious politeness of his country, while his respectful attention to the rich and powerful was dignified by his condescension and affability to the poorest citizens.

- (e) Victorious men of earth, no more  
 Proclaim how wide your empires are ;  
 Though you bind in every shore,  
 And your triumphs reach as far  
 As night or day,  
 Yet you, proud monarchs, must obey,  
 And mingle with forgotten ashes, when  
 Death calls ye to the crowd of common men.

*Calcutta I. A.*, 1910-11.

20. Miscellaneous essay subjects :

- (a) Knowledge is power.  
 (b) The fruits of labour are sweeter than the gifts of fortune.  
 (c) Advantages of the study of Physics and Chemistry.  
 (d) Forgiveness is the noblest revenge.

*Calcutta I. A.*, 1910.

- (e) Pleasures of country life.  
 (f) 'The child is father to the man.'  
 (g) An account of a visit, real or imaginary, paid by a foreigner to an Indian bazaar.

*Calcutta I. A.*, 1911.

- (h) The best means of preserving bodily health.

*Calcutta Entrance*, 1908.

- (i) The Ideal Town.  
 (j) Character as expressed by Clothes.  
 (k) Electricity in the service of Man.

*London Matric.*, 1911.

- (l) All is not gold that glitters.  
 (m) The qualities of a good letter-writer.  
 (n) The seasons of the Indian year.

*Calcutta F. A.*, 1908.

- (o) Popular Superstitions.  
 (p) The Triumphs of Science.

*Madras F. A.*, 1909.



# PROSODY

## PART I. THE RHYTHMICAL BASIS OF VERSE.

### CHAPTER I

#### THE RHYTHM OF POETRY.

Rhythm  
—regu-  
larity  
of time.

§ 1. POE defined poetry as 'The Rhythmical Creation of Beauty'; and Mr. Watts-Dunton says that 'poetry seems to require not only intellectual life and emotional life but rhythmic life'. It is with the rhythmical arrangement of speech-sounds in verse that Prosody is concerned.

Research into primitive civilizations has shown that rhythm has always been the primal fact of poetry. Poetry has always arisen in connexion with an ordered succession of bodily movements, either in labour or in dancing; there has been an instinctive tendency to accompany these movements with sounds of the voice. A sound of a certain kind, whether louder, longer, or higher, corresponded with a movement or step of a certain kind; a beat in the sound coincided with a beat of the foot. Now these steps in dancing recur regularly, i. e. after equal periods of time; therefore the beats of sound in the song must also recur at equal intervals of time. This has never been doubted in music; and it holds good equally in poetry.

- § 2. The moving moon went up the sky,  
 And nowhere did abide ;  
 Softly she was going up,  
 And a star or two beside.

Accent  
and feet.

It will be noticed, in reading these lines from *The Ancient Mariner*, that certain words or syllables seem to have greater weight or importance than others, and are given greater prominence than their neighbours. These are said to be **stressed** or marked by **accent**.

It will also be noticed that in pronunciation *these beats of sound are separated from each other by intervals of equal duration*. This can be readily observed by making a beat with the finger to accompany each accented sound.

These are two indispensable conditions of metre,—first that the sequence of vocal utterance, represented by written verse, shall be divided into equal or proportionate spaces ; secondly, *that the fact of that division shall be made manifest* by an ‘ictus’ or ‘beat’, actual or mental, which, like a post in a chain railing, shall mark the end of one space, and the commencement of another.

COVENTRY PATMORE.

All strictly rhythmical utterance therefore may be divided into unitary sections of equal time-length, the opening or close of which is marked by the fall of an accent ; these sections are called **measures** or **feet**.

The Assýrian came down | like a wolf | on the fold | and  
 his cohorts were gleáming in purp|le and góld.

- § 3. Poetry differs from prose in having a fixed rhythm which is
- (a) more regular and definite than that of prose ;
- (b) more sustained and systematic (not intermittent) ;

Formal  
differences  
between  
poetry  
and  
prose.

(c) deliberately organized in metrical units or verses of symmetrical length ; and

(d) this strict rhythmical flow is absolutely essential to poetry and not merely optional.

In short, the speech-sounds of poetry are arranged according to a regular artistic design ; they are divided not merely according to the thought or sense scheme, but also with reference to the sequence of sounds as such.

## CHAPTER II

### THE VERSE AND THE PAUSE

§ 4. 'MILTON! thou should'st be living at this hour : England hath need of thee : she is a fen of stagnant waters : altar, sword, and pen, fireside, the heroic wealth of hall and bower, have forfeited their ancient English dower of inward happiness.'

Sense-  
pauses.

If these lines are read naturally as prose certain distinct divisions in the thought will be marked by a pause, e. g., after *hour*, *thee*, *waters*, *pen*, *fireside*, and *bower*. These **sense-pauses** occur both in prose and in verse ; divisions in the flow of thought are marked by corresponding divisions in the rhythm of sound.

§ 5. This passage is obviously rhythmical in its nature ; it may be divided into regular measures. But it has not yet that special arrangement which constitutes verse. It has also to be divided into still larger sections of fixed length, viz., **lines** or **verses**. The metrical arrangement of the passage is :—

Metrical  
pause—  
the line  
or verse.

Milton! thou should'st be living at this hour :  
England hath need of thee : she is a fen  
Of stagnant waters : altar, sword, and pen,  
Fireside, the heroic wealth of hall and bower,  
Have forfeited their ancient English dower  
Of inward happiness.

The length of each line may be measured by the number of rhythmical units it contains. Here each verse has five measures or feet, and is called a pentameter line. The passage from *The Ancient*

*Mariner* showed alternately lines of four feet and of three feet—tetrameter and trimeter. Verses of two feet are called dimeter lines, e. g.

Take her up | *tén*derly.

a verse of six measures is a hexameter :

Nothing was | heard in the | room but the | hurrying | pen  
of the | stripling.

These verse divisions are marked by a slight pause at the end of each verse ; this pause is a **metrical pause**.

Rhythmical continuity of lines—overflow.

§ 6. In the lines above from Wordsworth (' Milton ! thou should'st . . .') the sense-pause occurs, sometimes at the end of the line, sometimes within the line, in the position demanded by the syntactical division. When it coincides with the metrical pause at the end of the line there is a heavy pause ; when, however, there is not a pause in the sense at the end of the line, i. e. where the metrical division comes in the middle of a phrase, only a light pause is made. Close grammatical continuity between the words at the end of one line and those at the beginning of the next tends to obscure the pause, and to allow the movement of sense and rhythm to run on and overflow. A line where the final metrical pause coincides with the end of a clause is called 'end-stopped'.

Overflow is very common in Shakespeare, Milton, Wordsworth, Shelley, Keats, and Tennyson ; but the verses of Pope, Goldsmith, Gray, and Johnson are usually end-stopped.<sup>1</sup>

<sup>1</sup> When in rimed verse one couplet overflows into the next the term *enjambement* is sometimes used.



§ 7. There is also a strong tendency in end-stopped verse Medial to make the internal pause occur at the middle of the verse. pause or In the following lines the *caesura* or medial pause falls either *caesura*. after the fourth, fifth, or sixth syllable.

The boast of heraldry, | the pomp of pow'r,  
And all that beauty, | all that wealth e'er gave,  
GRAY.

Sweet was the sound, | when oft at evening's close  
Up yonder hill | the village murmur rose.  
GOLDSMITH.

## CHAPTER III

### METRICAL EQUIVALENCE AND SUBSTITUTION

Analysis  
of the  
verse.

§ 8. IN each line of verse there is a fixed number of feet. These feet are—

(a) of equal duration ;

(b) of the same rhythmical type, i. e. all having the first syllable accented, or all having the last accented ; in other words the rhythm throughout is either falling or rising rhythm.

Varia-  
tion of the  
normal  
syllabic  
scheme.  
(i) Trisyl-  
labic sub-  
stitution.

§ 9. If we represent an accented syllable by *a*, and an unaccented syllable by *x*, a normal line, say, of Scott's verse would be of the type *xa | xa | xa | xa*, the stressed syllables being separated by one unstressed syllable.

Or crówd|ed róund | the ámp|le fire.

But to the ear, which is the supreme court of appeal in these matters, the rhythm is not necessarily broken, if occasionally there are two intervening unstressed syllables instead of one, so long as they can be naturally uttered in the same time ; nor is it broken if there is no intervening syllable at all, but only a pause.

We meet with many verses in which the arrangement of syllables differs from that of the normal.

And with Jéd|wood áxe | at sád|dle bów  
For I | am the héir | of bold | Buccleuch  
He light|ed the mátx | of his bánd|elier  
And the lád|ye had góne | to her séo|ret bower

In these examples each line has more syllables than the normal line, and obviously some of the feet have three syllables. This, however, does not make the verse unrhythmical, for the syllables of the trisyllabic feet are pronounced rapidly and occupy only the same length of time as the other feet.

It is not regularity in the number of syllables, but regularity in the time intervals between the metrical accents that is essential for the rhythm of poetry. So, as the above examples show, in a verse where dissyllabic feet are most usual, a trisyllabic foot may be introduced, provided that

(a) the light syllables are pronounced quickly, so that the duration of the foot is equal to that of the others;

(b) the stressed and unstressed syllables are arranged in the same relative order, i. e. unstressed before stressed, or vice versa.

§ 10. Again, there are lines which contain less than the normal number of syllables.

Knight, | and páge, | and hóuse|hold squíre  
Lóit|er'd thróugh | the lóf|ty hall.

SCOTT.

(ii) Mono-  
syllabic  
substitu-  
tion and  
compensatory  
pause.

My héad | ^háth | its cór|onál.

WORDSWORTH.

Thy bróth|er Déath | ^cáme | and cried.

SHELLEY.

Obviously in such lines there must be feet with only one syllable. These, however, are quite legitimate so long as the duration of the monosyllabic foot is equal to that of the others. How is this possible? The explanation is that wherever two fully stressed syllables come together it is impossible to pronounce them distinctly and with the full accent

without making a pause between them. Pronounce the phrase *a black stone*, giving equal weight to *black* and *stone*. A distinct pause must be made. Also pronounce the phrase *a blacker stone*. It will be found that this takes no longer time than *a black stone*, the reason being that the additional syllable *-er* simply fills up the time that was occupied by the pause.

In these examples then it is still true that the accents recur at equal periods of time, for wherever two stressed syllables have no unstressed syllable between them they are always, when read naturally, separated by a pause. The duration of this pause added to that of the heavy syllable gives the foot its regular length. The temporal regularity may easily be tested by inserting unaccented monosyllables like *and*, *now*, *it*, *he*, in place of the pause.

A pause of this kind, which helps to fill up the time of a foot, is a **Compensatory Pause**.

It will be noticed, however, that these monosyllabic feet occur most frequently where there is a pause for other reasons, e. g. the metrical pause which divides one verse from another; in rising rhythm at the beginning of a line,

⌘ Spórt | that wrinkl|ed Cáre | derídes  
And Laugh|ter hól|ding bóth | his sídes.

MILTON.

⌘ Slów|ly and sád|ly we láid | him down.

WOLFE.

in falling rhythm at the end of a line,

Brówsed by | nóne but | Dian's | fáwns ⌘

KEATS.

Táke her up | ténderly,  
Lift her with | cáre ⌘

HOOD.

Again in verses where the foot is ordinarily trisyllabic a two-syllabled foot is found.

Not a drum | was heard | not a fún|eral nóte . .  
 Not a sól|dier dischàrged | his fáre|well shót.

WOLFE.

Take her up | instantly  
 Lóving, not | lóathing. HOOD.

These feet, since their contents are uttered slowly, fall upon the ear as equivalent to the normal foot.

By these means the speed of the verse movement is constantly altered; variety of sound effect is secured, though without destroying the rhythm. So long as the metrical stress or *ictus* comes after the same interval of time the line is rhythmical, no matter whether that interval be filled by one syllable (as it commonly is), or by two syllables, or merely by a period of silence.

§ 11. The two methods of varying the syllabic contents of equivalent feet are frequently combined in one verse. Com-  
bined  
substitu-  
tion.

I do not set my life | at a pín's | π fée.  
 Affection? pooh! you speak | like a gréen | π girl.  
SHAKESPEARE.

She dwelt | on a wíde | π móor.  
WORDSWORTH.

At the first | π plúnge | the horse sunk low.  
SCOTT.

π Aý, | thou poor ghóst, | while memory holds a seat.  
 π Doomed | for a cér|tain term to walk the night.  
 So, uncle, there you are. | π Nów | to my wórd.  
SHAKESPEARE.

The line, though normal in its number of syllables, is not so in their arrangement, for the stressed and unstressed syllables do not alternate. In the first two examples the syllables *at a* and *like a* are very



light, and they may be, and are naturally, hurried over in utterance, while the voice dwells on the heavier syllables *fee, girl*.

With regard to the last three examples, it ought perhaps to be noted that some distinguished prosodists, Professor Mayor and Mr. Bridges, treat such lines differently. The last two lines would be divided thus :

Doómed for | a cér|tain term to walk the night.

So, uncle, there you are. | Nów to | my wórd.  
and the variation is called 'inversion of stress'.

The stresses fall on the same syllables in either scansion ; but the division is surely faulty in that it does not show that the stresses fall regularly, at equal intervals ; and if the line is rhythmical they *do* fall at equal intervals. This kind of scansion is due to disregard of the time element in verse, and of the important function played by the pause in filling out the time of a foot.<sup>1</sup>

Condi-  
tions of  
variation.

§ 12. We have seen that in the types of verse examined above the feet usually contain two syllables ; but some have only one syllable, and others three. These variations in the syllabic contents of feet are possible because some of the syllables in English have not a fixed quantity as they had in Latin prosody ; the *time taken in the pronunciation* of some syllables is longer or shorter according to their position in the line. Compare the time occupied by the word *like* in the following expressions : ' Most like ' (*Hamlet*), ' The water like a witches oils ', ' Like a wolf on the fold ', ' A lifelike expression '. Obviously it is hurried over in the last two phrases, and is much shorter than in the first two examples. So it comes about that in good

<sup>1</sup> Professor Mayor scans the first line given above—

I do not set my life | at a | pin's fee.

but this does not represent the rhythm of the line.

verse all the feet fall on the ear as equivalent in time-length,<sup>1</sup> even if, as Coventry Patmore admits, 'the equality or proportion of metrical intervals between accent and accent is no more than general and approximate'. It is this combination of uniformity and variety in the movement of sound which is one of the principal sources of poetic pleasure.

Professor Saintsbury gives as conditions under which feet with a different number of syllables may be substituted: '(1) that these are equal or nearly equal in prosodic value to those for which they are substituted; (2) that the substituted feet go rhythmically well with those next to which they are placed.' He also notes that 'substitution must not take place . . . to such an extent that the base of the metre can be mistaken'.

<sup>1</sup> In Professor Saintsbury's vaguer language they are 'of equal consequence in the general composition of the line'.

## CHAPTER IV

### ACCENT

The metrical ictus or beat provided by accent or stress.

§ 13. WE have seen that there are two essential conditions of metre :

(i) division of the sound sequence into equal periods ;

(ii) the marking of that division ' by an " ictus " or " beat ", actual or mental '.

This *ictus* in English is provided by accent. ' Any device ', says Mr. Omond, ' which distinguishes a syllable from its fellows makes it conspicuous, and this conspicuousness is what we really mean by " accent " '.

Accent usually manifests itself, in Germanic languages at least, as a greater degree of loudness in the pronunciation of one syllable than in the pronunciation of the syllables immediately adjacent. Certain sounds are uttered with greater force than others.

Relative degrees of stress.

§ 14. Accents may vary in weight or intensity according to the relative importance of the words or syllables. Roughly they fall into two classes, viz.

(i) heavy or strong ;

(ii) light or weak (secondary accent—often marked ` by way of distinction).

§ 15. Accents may be classified according to their functions :

Kinds of accent and their relation.

(a) **Etymological or Word Accent.** In words of two or more syllables one of the syllables is marked by a heavier stress. In words of native origin this is usually the root-syllable, as being the most impor-

tant element in the word. Some words of three or more syllables may receive two accents ; one of these is lighter than the other, and is called a **secondary accent**, e.g. *mínstrelsy*, *émerald*, *ínstruments*.

(b) **Sentence-Accent, or Emphasis.**

(i) **Syntactical or Logical Accent.** The different words of a sentence are pronounced with varying degrees of stress according to the relative importance of the words in the structure of the sentence. Connecting words, prepositions, articles, &c., will commonly therefore be unstressed.

(ii) **Rhetorical Accent** is placed on any word to which special attention is to be directed in a spoken sentence. The sentence 'This was my book' has varying shades of meaning according to the position of the accent. 'This was *mý* book', and not his. 'This *wás* my book', but now is not. 'This was my book', and not that.

In cases of words of two or more syllables the sentence-accent must fall on the syllable which receives the word-accent.

(c) **Metrical Accent** is identical with the *ictus* or beat of sound which marks the division of each verse into feet. This commonly falls on words which receive a greater degree of sentence-stress than their immediate neighbours. Even in lines like

Milton ! thou shouldst be liv|ing at | this hóur

it will usually be found that the syllable upon which the *ictus* must fall, even though not one of the significant words in the sentence, is more important than the adjacent syllable in the same foot, and therefore more heavily stressed. There would, of course, be only a very light stress on *at*, but all that is necessary

is that it should be heavier than the preceding syllable. It is not absolute, but relative, degree of stress that is important for the marking of metrical ictus.

Doubtless the demands of metre would be satisfied if the close of the foot were marked only by an imaginary beat ; but there is a tendency in many cases to make this imaginary beat audible.

Metrical accent should never fall upon syllables which cannot receive word-accent, primary or secondary ; e. g. the second syllables of *after*, *introduce*, *quickly*. There are a few instances in good poetry where the ordinary accent is reversed, e. g.

Is this mine own countrée ? <sup>1</sup>

The charmed water burnt alway.

*Ancient Mariner.* COLERIDGE.

These are examples of 'wrenched accent'.

Arsis and thesis.

§ 16. The metrical foot may be divided into two parts :

(i) the *arsis*—the part upon which the ictus falls, i. e. the syllable which is metrically stressed ;

(ii) the *thesis*—the part intervening between ictus and ictus, usually consisting of a syllable or syllables with relatively light stress, sometimes only of a silent interval.

The arsis need not have a full stress, nor the thesis be without stress ; but the arsis must have heavier stress than the thesis.

Variation in stress.

§ 17. It is worth notice that, though the accents of the different feet in a line vary in degree, a lightly stressed foot is often balanced by a foot with stresses heavier than the average.

Milton ! thou shouldst be living at | this hóur.

The accent in the fourth foot is obviously lighter than that in the fifth.

<sup>1</sup> Mr. H. S. Milford points out that this represents the original accentuation of the word.

## CHAPTER V

### HYPERMETRICAL VERSES

§ 18. AN extra syllable is frequently found after the last stressed syllable of a line of rising rhythm. The redundant syllable or feminine ending.

Strive to keep up a frail and feverish being.  
After this mortal change, to her true servants.

*Comus.* MILTON.

We stuck nor breath nor motion.—*Ancient Mariner.*

This syllable comes after the line is metrically complete, and is called a **redundant syllable**; or more frequently a double or **feminine ending**.

Occasionally lines with two redundant syllables are found, e.g.

Is now the labour of my thoughts : 'tis like|liest—*Comus.*

but these are sometimes claimed as Alexandrines, i.e. hexameter lines.

A hypermetrical syllable (i.e. one over and above the feet demanded by the metre) is also found at the commencement of lines in falling rhythm. Anacrusis.

Owning her weakness,  
Her | evil behaviour,  
And | leaving with meekness,  
Her | sins to her Saviour.

*Bridge of Sighs.* HOOD.

The special name given to this phenomenon is *anacrusis*.



## PART II. THE METRES OF ENGLISH POETRY

### CHAPTER VI

#### THE TYPES OF VERSE

Summary. § 19. THE results already reached may be summed up thus. All verse must be rhythmical: it must consist of a regular movement of speech-sounds which are so arranged that the relatively heavier syllables are separated from each other by equal intervals of time, whether silent or occupied by one or two lighter syllables. Verse, therefore, may be regarded as made up of a succession of rhythmical feet of equal duration; each of these feet containing one syllable upon which the ictus or rhythmical beat falls, and the syllables or pause intervening between that and the adjacent beat.

Description of metres or verse-forms.

§ 20. A verse composition is divided into metrical units—lines or verses—of fixed length. The length is measured by the number of rhythmical units in the line. A verse, therefore, may be described by stating

(i) the number of measures or feet which it comprises;

(ii) the nature of the feet which are predominant.

(i) Verses of two feet are called **dimeter** lines, verses of three, four, five, six, and seven, are called respectively **trimeter**, **tetrameter**, **pentameter**, **hexameter**, and **heptameter** lines.

(ii) Feet differ ( $\alpha$ ) according to the nature of the rhythm, ( $\beta$ ) according to the number of syllables contained.

In **rising rhythm** the *ictus* occurs at the close of the foot, and so the rhythm may be said to rise from an unstressed to a stressed syllable.

The Assýrian came dówn like a wólf on the fòld.

In **falling rhythm** the *ictus* occurs at the opening of the foot.

Háppy fiéld or móssy cávern.

A disyllabic foot in rising rhythm is called an **iamb**; and is composed of a light syllable followed by a heavy syllable. A trisyllabic foot in rising rhythm, made up of two light syllables followed by a heavy, is an **anapaest**. A disyllabic foot in falling rhythm, a heavy syllable followed by a light syllable, is a **trochee**. A trisyllabic foot in falling rhythm, a heavy followed by two light syllables, is a **dactyl**.

‘By far the largest amount, if not the whole, of English poetry falls into one or other of these four great classes.’ (MAYOR.)

Examples of the naming of metres are :

Dactylic dimeter,

and of  
verses.

Máke no deep | scrútiny  
Iáto her | mútiny.

Anapaestic trimeter,

I am món|arch of áll | I survéy.

Trochaic tetrameter,

Thén the | líttle | Híá|wátha  
Léarned of | évery | bírd its | lánguage.

Iambic pentameter,

I wóuld | to Gód | my lóreds | he míght | be fóund.

Iambic hexameter,

And áll | the dáy | in dó|ing goód | and gód|ly déeds.

The length of the lines should be determined by counting the beats, not by counting the syllables. Verses like those last quoted are sometimes called octosyllabic and decasyllabic ; but this method of naming should be avoided for the reason given in the next paragraph.

Nature of  
metrical  
regularity  
and  
variation.

§ 21. The regularity of the lines quoted above is obvious ; but it is not necessary that there should be syllabic regularity as well as temporal. To call a metre iambic pentameter does not imply that all the feet are iambs and that each verse has therefore ten syllables ; it simply means that the typical foot in that kind of metre is the iamb. As has been seen above (§§ 8-10), a period usually filled by two syllables may be occupied by three or only by one. For the purposes, however, of examining different metres and metrical effects it is convenient to take a line showing syllabic regularity as the normal line. Others may then be treated as variations of the normal ; not so much departures from, as variations *within*, the general metrical scheme : the time-interval preserves its equality, the framework is still the same, but it is filled in different ways.

Even where the number of syllables is unchanged monotony may still be avoided by variation in the degree of stress, both in arsis and in thesis ; in the position of the sense-pauses and the connexion between lines ; in speed and in melodic effects. The different methods of variation will be reviewed and illustrated in the paragraphs on heroic blank verse.

Variation from the strict scheme of the normal or typical line is

(a) forced on the poet by the demands of language—  
for verse is the result of a compromise between  
speech rhythm and metrical rhythm ;

(b) deliberately sought by the poet in order to  
avoid the monotony of exact uniformity.

Yet the variation must not be such that the general  
verse-scheme cannot be unmistakably recognized in  
each particular line.

## CHAPTER VII

### HEROIC BLANK VERSE

The normal or typical line.

§ 22. THE normal line of heroic blank verse consists of five disyllabic feet in rising rhythm ; in other words, it is an iambic pentameter line.

And none or few to scare or chase the beast.

*Coming of Arthur.* TENNYSON.

And like a quivered nymph with arrows keen.

*Comus.* MILTON.

The most common methods of variation are :

(a) **Equivalent Substitution.**

Trisyllabic substitution.

(i) *Substitution of trisyllabic feet, i.e. of anapaest for iamb.*

Root-bound, that fled Apollo. Fool, | do not boast.  
I must not suffer this ; yet 'tis | but the lees  
She, guiltless damsel, flying the mad pursuit.

*Comus.* MILTON.

The duration of these feet is made equal to that of others by hurrying over the two light syllables in the thesis. In some cases, especially with syllables purely vocalic, or separated from the next only by a liquid consonant, two syllables may be slurred over so as practically to form one.

Was man|y a nob|le deed and man|y a base.

TENNYSON.

The frivolous bolt | of Cupid ; Gods and men . . .

*Comus.* MILTON.

Chances to pass through this advent|urous glade.

IBID.

But this explanation is not necessary ; it is frequently not applicable ; and in many cases, as

Professor Saintsbury rightly insists, slurring ruins the beauty of the line.

(ii) *Substitution of monosyllabic feet.*

Mono-  
syllabic  
substi-  
tution.

π Stáy, | the king hath thrown his warder down.

π Man|y years of happy days befall.

Your grace mistakes. | —Oñ|ly to be brief.

SHAKESPEARE.

This occurs *always after a pause*, which helps to fill up the time of the foot, and therefore is most common at the beginning of the line, or after a strong sense-pause in the middle of the line.

This phenomenon is frequently accompanied by trisyllabic substitution.<sup>1</sup>

π Rún | to your shróuds | within these brakes and trees.

*Comus.* MILTON.

A death-white mist | π Slépt | over sánd | ^ and sea.

*Passing of Arthur.* TENNYSON.

Note also such lines as

But Sohrab came | to the béd|π síde | and said.

Of the yóung | π mán | in his, and sigh'd, and said.

*Sohrab and Rustum.* M. ARNOLD.

where the two ictus-syllables are separated only by a compensatory pause (v. § 10).

The result may be expressed shortly by saying that the thesis may consist of two syllables, or of none at all, in place of the customary one syllable.

(b) **Extrametrical syllables.**

Redun-  
dant  
syllables.

(i) At the end of the line—*feminine ending.*

Of power to cheat the eye with blear illúsjon.

*Comus.* MILTON.

Are but as slavish officers of véng|eance. IBID.

<sup>1</sup> See § 11 for note on inverted stress or trochaic substitution.



(ii) Very rarely after the medial caesura.

Note.—Dryden and Pope occasionally introduce an Alexandrine into their heroic verse by way of variety.

(c) **Variation in degree of stress**, whether in arsis or thesis.

O me, my king, let pass whatever will.

Elves | and the harm|less glam|our of | the field.

In this line from *The Passing of Arthur*, *elves* is much heavier and *of* much lighter than any other ictus-syllable. While *of* must be slightly heavier than *-our*, the difference in weight between arsis and thesis is much less here than in any other foot.

And ever and anon with host to host.

Shocks, and the splintering spear, the hard mail hewn.

Shield-breakings, and the clash of brands, the crash.

Here the difference in weight between *mail* and *hewn* is very slight, the thesis being heavier than any other in the line. The same applies to the first foot in the next line, where, however, the additional weight is to some extent counterbalanced by the very light second foot, *-ings and*. Furthermore, the line 'And ever . . .' is obviously lighter as a whole and less impressive than either of the two following lines.

I have attempted to indicate roughly the relative degrees of stress by the subscribed figures according to the method of Mr. A. J. Ellis.

(d) **The Pause.**

(i) *Final Pause.* In some verses the end of the line coincides with the end of a sentence, clause or phrase; then there is a strong pause.

Final  
metrical  
pause.

To him replied the bold Sir Bedivere :  
 ' It is not meet, Sir King, to leave thee thus,  
 Aidless, alone, and smitten thro' the helm—  
 A little thing may harm a wounded man ;  
 Yet I thy hest will all perform at full,  
 Watch what I see, and lightly bring thee word.'  
*Passing of Arthur.* TENNYSON.

In others the line comes to an end in the middle of a phrase or clause, and the clauses end, not at the end, but in the body of a line. Then the metrical pause which marks the close of the verse is obscured by the running on of sense and rhythm into the next line. An example of such overflow is to be found in *The Coming of Arthur*, vv. 55-62.

But Arthur, looking downward as he passed,  
 Felt the light of her eyes into his life  
 Smite on the sudden, yet rode on, and pitch'd  
 His tents beside the forest. Then he drave  
 The heathen ; after, slew the beast, and fell'd  
 The forest, letting in the sun, and made  
 Broad pathways for the hunter and the knight,  
 And so return'd.

(ii) *Medial Pause.* Certain poets usually have Medial a *caesura* or pause which falls regularly at or near <sup>caesura.</sup> the middle of the verse, i.e. after the fourth, fifth or sixth syllables.

He after honour hunts, || I after love :  
 He leaves his friends || to dignify them more ;  
 I leave myself, || my friends and all, for love.  
*Two Gent. of Verona*, I. i. 63. SHAKESPEARE.

But in the bulk of good blank verse the position of the rhythmical pauses (i.e. sense-pauses) within the line, is varied considerably :

Elves, || and the harmless glamour of the field  
 By fire, || to sink into the abyss again

Is Gawain, || for the ghost is as the man.

And ever pushed Sir Modred, || league by league.  
And care not thou for dreams from him, || but rise.  
And Arthur row'd across and took it— || rich.

TENNYSON.

Speed.

(e) The speed or rapidity of a verse is affected largely by the proportion of stressed to unstressed syllables, the accumulation of consonants, &c. Trisyllabic substitution tends to make a verse more rapid because the additional syllables must be hurried over in order to get them into the required time.

The one red leaf the last of its clan,  
That dances as often as dance | it can  
Hanging so light | and hanging so high  
On the top|most twig | that looks up | at the sky.

Liquid consonants cause less blockage than others, and so help the verse to run smoothly and rapidly. (See also § 27 on Alliteration and Assonance.)

§ 23. The same principles apply in general to other normal rhythmical forms.

Anapaestic  
verse.

Anapaestic lines are most commonly varied by iambic substitution, and a redundant syllable at the end; there are also numerous instances of monosyllabic substitution in the first foot.

Light|ly they'll talk of the spirit that's gone  
And o'er | his cold ashes upbraid | him;  
But lit|tle he'll reck, if they let him sleep on  
In the grave where a Briton has laid | him.

Trochaic  
and  
dactylic  
forms.

In falling rhythms, i.e. trochaic and dactylic, the hypermetrical syllable of course occurs, if at all, at

the beginning of the line ; and the final foot is often truncated into a monosyllabic foot.

In she plunged | boldly  
 No | matter how | coldly  
 The | rough river | ran^  
 Over the | brink of it.

A trochee is often substituted for a dactyl, but the reverse is more rare.

Fear no more the | heat o' the | sun^,  
 Nór the | furious | winter's | rages ;  
 Thou thy worldly task hast | done^,  
 Home art gone and ta'en thy wages :  
 Golden lads and girls all must^,  
 As | chimney sweepers come to dust^.

In lines of less than five feet the caesura loses its <sup>Short</sup> importance, a large number of lines having no <sup>lines.</sup> internal pause at all. Again in these shorter lines the divisions in the metre and those in the sense tend to coincide. The shorter lyrical metres therefore rely more and more on verbal melody for their charm and beauty.

### PART III. THE GROUPING OF VERSES

#### CHAPTER VIII

##### RIME AND THE STANZA

The  
stanza.

§ 24. It will be observed that in the writing of verse lines are combined into larger structural units according to a fixed pattern.

A slumber did my spirit steal;  
I had no human fears :  
She seemed a thing that could not feel  
The touch of earthly years.

No motion has she now, no force ;  
She neither hears nor sees ;  
Rolled round in earth's diurnal course,  
With rocks and stones and trees.

*Lucy.* WORDSWORTH.

These recurrent groups with similar structure are called **Stanzas**. Each stanza is ordinarily terminated by a period or full-stop, and does not overflow into the next group.<sup>1</sup>

Rime.

§ 25. The principal means of binding together verses into stanzas is **Rime**, the recurrence of sounds similar in quality after definite intervals. Rime, which Milton scornfully called the 'jingling sound of like endings', may be more specifically defined as the likeness between the vowel sounds in the last metrically stressed syllables of two or more lines (or sections of lines), and between all sounds, consonant or vowel, that succeed.

<sup>1</sup> Shelley, however, sometimes allows one stanza to run on into the next.

In a good rime three conditions are observed :

(1) the last metrically stressed vowel sounds in each riming line or section are identical, i.e. the vowels must be alike *both in accentuation and in quality of sound* ;

(2) all vowel or consonant sounds following the first assonant vowel are identical ;

(3) the consonant sounds preceding the stressed vowel are different.

*The king* and *binding* do not rime because the accent differs ; *bear* and *bare* are not good rimes because the initial consonant sounds do not differ.

N.B.—Rime depends on the *sound* of words, not on their spelling ; *bait*, *fête*, *late* and *weight* are all good rimes, but *cough*, *though* and *through* do not rime.

Rime is single or masculine when it concerns only the last stressed syllable in each line, e.g. ways, praise ; double or feminine when the likeness is between two syllables, the first being stressed, the second unstressed, e.g. rages, wages ; triple as in history, mystery. Functions of rime :

(a) to give pleasure ('the jingling sound of like endings') ;

(b) to mark the end of a verse (or hemistich, cf. § 29) ;

(c) to hold lines together in stanzas.

§ 26. **Internal Rime.** In some poems rime occurs <sup>Medial</sup> <sub>rime.</sub> not merely at the ends of verses ; but the *caesura* is evidently regarded as dividing the line into two metrical sections (hemistichs) which are held together by end-rime.

The fair breeze blew, the white foam flew,  
The furrow followed free ;

We were the first, that ever burst

Into that silent sea.—*Ancient Mariner.* COLERIDGE.



O Gods dethroned and deceased, cast forth, wiped out in  
a day !  
From your wrath is the world released, redeemed from your  
chains, men say.

*Hymn to Proserpine.* SWINBURNE.

§ 27. There are two phenomena akin to rime which in modern English verse serve no structural purpose.

Alliteration.

(a) **Alliteration** occurs when two or more syllables (originally and strictly, stressed syllables) in close proximity commence with the same consonant sound, e.g. the *f* and *b* sounds in the stanza from Coleridge in § 26.

The bare black cliff clanged round him . . .  
I heard the water lapping on the crag,  
And the long ripple washing in the reeds.

*Passing of Arthur.* TENNYSON.

Assonance.

(b) **Assonance** consists in the correspondence in sound between the vowels of stressed words, e.g. wine, time, lyre.

Refrain.

§ 28. Stanzas may also be marked off by means of a **Refrain**; the same phrase or verse recurring after a certain number of lines. It is sometimes used along with rime as in Burns's *Highland Mary*, *John Anderson, my Jo*, and the song 'Ask me no more' in Tennyson's *Princess*; sometimes in unrimed stanzas, as in 'Tears, idle tears' (*Princess*, Bk. iv), where the last line in each stanza ends with 'the days that are no more'.

N.B.—The term *Blank Verse* literally means simply unrimed verse, but is usually restricted to unrimed heroic, i. e. iambic pentameter, verse; v. 'Stichic Verse' in Glossary.

## CHAPTER IX

### THE PRINCIPAL STANZAIC FORMS

§ 29. **Couplets or distichs.**—Groups of two rimed lines. Couplet.

The most important couplet-metres are :

(a) Iambic Tetrameter (so-called 'octosyllabic couplet'),

The stag at eve had drunk his fill,  
Where danced the moon on Monan's rill,  
And deep his midnight lair had made  
In lone Glenartney's hazel shade.

*Lady of the Lake.* SCOTT.

(b) Iambic Pentameter—**heroic couplet.**

Hope humbly then ; with trembling pinions soar ;  
Wait the great teacher death, and God adore.  
What future bliss, He gives not thee to know,  
But gives that hope to be thy blessing now.  
Hope springs eternal in the human breast :  
Man never *is*, but always *to be* blest :  
The soul, uneasy and confin'd from home,  
Rests and expatiates in a life to come.

*Essay on Man.* POPE.

In Pope the couplet is usually self-contained and expresses a complete thought ; the termination of the sentence coinciding with the end of the verse, so that there is some approach to stanzaic effect. But in poets who make greater use of *enjambement* the lines have a continuous movement like that of blank verse. Contrast the verses from Pope with these from Keats's *Endymion*.

A thing of beauty is a joy for ever ;  
Its loveliness increases ; it will never  
Pass into nothingness ; but still will keep

A bower quiet for us, and a sleep  
Full of sweet dreams and health and quiet breathing.

In Tennyson's *Lockesley Hall* the couplets are evidently intended to be separate stanzas, and are so printed (eight-beat trochaic lines).

Many a night from yonder ivied casement ere I went to rest,  
Did I look on great Orion sloping slowly to the west.

Many a night I saw the Pleiads, rising through the mellow  
shade,

Glitter like a swarm of fire-flies tangled in a silver braid.

Three-  
line  
stanzas.

### § 30. Groups of three lines.

(a) **Triplets** or tercets—all three lines riming together  
*a a a*; e. g. Tennyson's *Two Voices*, or Herrick's

Whenas in silks my Julia goes,  
Then, then methinks how sweetly flows  
The liquefaction of her clothes.

(b) **Terza Rima** (imitated from the Italian of Dante's *Divina Commedia*) has a progressive rime scheme, the first and third lines of each stanza riming with the second of the previous group, *aba, bcb, cdc . . .*; it is therefore really continuous in movement by virtue of its structure.

In Shelley's *Triumph of Life* the stanza rarely coincides with the sentence.

As in that trance of wondrous thought I lay,  
This was the tenour of my waking dream:—  
I sat beside a public way,

Thick strewn with summer dust, and a great stream  
Of people there was hurrying to and fro,  
Numerous as gnats upon the evening gleam, . . .

### § 31. Groups of four lines—The Quatrain.

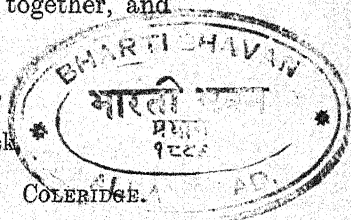
Quatrains. (a) **Heroic quatrain**—four heroic lines riming alternately, as in Dryden's *Annus Mirabilis*, or Gray's *Elegy*.

The boast of heraldry, the pomp of pow'r,  
And all that beauty, all that wealth e'er gave,  
Awaits alike th' inevitable hour.  
The paths of glory lead but to the grave.

(b) **Ballad metre, or Common metre**—alternate lines <sup>Ballad</sup> in iambic tetrameter and trimeter; the second and <sup>metre.</sup> fourth lines (trimeter) always riming together, and sometimes the first and third.

I looked upon the rotting sea,  
And drew my eyes away;  
I looked upon the rotting deck,  
And there the dead men lay.

*Ancient Mariner.* COLERIDGE.



Cf. also Wordsworth's *Lucy* (§ 24).

(c) Tennyson's *In Memoriam* is written in iambic tetrameters riming first and fourth, second and third, *abba*.

(d) FitzGerald's paraphrase of the Rubáiyát of Omar Khayyám is rimed *a b a*.

§ 32. **Rime Royal**, a stanza of seven iambic pentameter lines, having three rimes, arranged *ababbcc*, <sup>royal:</sup> originated in France. It was much used in Middle English poetry, and especially by Chaucer. (It is sometimes called the Chaucerian stanza.) William Morris has used it in his *Earthly Paradise*.

§ 33. **Ottava Rima**, a special form of eight-line <sup>Ottava</sup> stanza with three rimes, introduced from Italy <sup>rime.</sup> (Tasso and Ariosto). The first six lines (iambic pentameters) rime alternately on two sounds, and are followed by a couplet, *abababcc*. See Byron's *Beppo*, *Vision of Judgement*, and *Don Juan*.

I like the taxes, when they're not too many;  
I like a sea-coal fire, when not too dear;  
I like a beef-steak too as well as any;  
Have no objection to a pot of beer;  
I like the weather when it is not rainy,  
That is, I like two months of every year;  
And so God save the Regent, Church and King!  
Which means that I like all and everything.

Spenserian stanza.

§ 34. **Spenserian Stanza.** A nine-line stanza invented by Spenser and used in the *Faerie Queene*; eight iambic pentameter lines, with three rimes interlaced (lines 2, 4, 5 and 7 being on one rime), and a final Alexandrine (six feet and twelve syllables) riming with the eighth line. *a b a b b c b c c.*

Cold is the heart, fair Greece ! that looks on thee,  
Nor feels as lovers o'er the dust they loved ;  
Dull is the eye that will not weep to see  
Thy walls defaced, thy mouldering shrines removed  
By British hands, which it had best behaved  
To guard those relics ne'er to be restored.  
Curst be the hour when from their isle they roved,  
And once again thy hapless bosom gored,  
And snatched thy shrinking Gods to northern climes  
abhor'd !—*Childe Harold's Pilgrimage.*      BYRON.

Complete poems.

§ 35. In the groupings which remain to be considered, at least in their strict and original form, the length and structure of *the whole poem*, not merely of the parts, is laid down.

The sonnet.

A **Sonnet** is a short poem, complete in itself, with a definite length and metre, viz. fourteen iambic pentameter lines, following one of two or three schemes of rime arrangement.

Petrarchan.

(a) The *Regular, Italian, or Petrarchan Sonnet.* The sonnet in its strict form adheres to the structure adopted by Petrarch and other Italian writers amongst whom it originated. The poem deals with one thought, mood, sentiment, or emotion ; this is presented in the first part of the poem, and is developed and brought to a conclusion in the second part, which therefore frequently contains a reflection upon, or application of, a general thought stated at the opening. This division into parts of the

thought structure is enforced in the verse structure by rime and pause.

The poem is divided into two parts separated by a pause. The first part—the *octave*—consists of eight lines ; the second, or *sestette*, of six lines. The octave always has only two rimes, arranged in the same order. Lines 1, 4, 5 and 8 rime together and form a kind of framework into which are fitted the other riming lines (2, 3, 6 and 7). The octave then may be said to consist of two similarly riming quatrains, *abba abba*.

The sestette may have two or three rimes, arranged most frequently *cdcdcd* or *cdcedc*, less commonly *cdeede* or *ccdeed*. A final couplet was very rarely used.

Keats's sonnet *On first looking into Chapman's Homer* is one of the best examples in English of the strict thought and metrical structure.

Much have I travell'd in the realms of gold,  
 And many goodly states and kingdoms seen ;  
 Round many western islands have I been  
 Which bards in fealty to Apollo hold.  
 Oft of one wide expanse had I been told  
 That deep-brow'd Homer rul'd as his demesne ;  
 Yet did I never breathe its pure serene  
 Till I heard Chapman speak out loud and bold.  
 Then felt I like some watcher of the skies  
 When a new planet swims into his ken ;  
 Or like stout Cortez when with eagle eyes  
 He star'd at the Pacific—and all his men  
 Look'd at each other with a mild surmise—  
 Silent, upon a peak in Darien.

Cf. also Wordsworth's sonnet *London* ('Milton ! thou shouldst be living at this hour'), and Blanco White's sonnet *To Night*.

Milton's sonnets usually observe the strict rime-



Modified  
Petrar-  
chan.

structure, but frequently the eighth line overflows or is run on into the ninth ; and even when there is a pause at the end of the octave it does not correspond to a division in the logical structure. The thought is continuous from beginning to end as in No. xviii, *On the Late Massacre in Piedmont*,

Avenge, O Lord, thy slaughtered saints, whose bones  
Lie scattered on the Alpine mountains cold ;  
Even them who kept thy truth so pure of old,  
When all our fathers worshipped stocks and stones,  
Forget not : in thy book record their groans  
Who were thy sheep, and in their ancient fold  
Slain by the bloody Piedmontese, that rolled  
Mother with infant down the rocks. Their moans  
The vales redoubled to the hills, and they  
To heaven. Their martyred blood and ashes sow  
O'er all the Italian fields, where still doth sway  
The triple Tyrant ; that from these may grow  
A hundredfold, who, having learnt thy way,  
Early may fly the Babylonian woe.

or the thought-division is placed elsewhere than at the end of the eighth line, as in Sonnet xix, *On his Blindness* ( ' When I consider how my light . . . ' ).

Wordsworth, though a large number of his four or five hundred sonnets are correct, not only follows Milton in disregarding the division between octave and sestet, but introduces a third rime in the octave, as in *On the Extinction of the Venetian Republic* ( ' Once did she hold the gorgeous east in fee ' ), or in ' Scorn not the Sonnet ', where there is also a final couplet.

Shake-  
spearian.

(b) *The Shakespearian Sonnet* abandons the rime-scheme and thought-division of the Italian ; it consists of three quatrains, each riming alternately on two sounds, peculiar to that quatrain, and a final couplet, *abab, cdcd, efef, gg*. This form, which

favours an epigrammatic close, is altogether different in effect from the Regular Sonnet, and is sometimes called the *English Sonnet*, or merely a *Quatorzain*.

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove :  
 O, no ! it is an ever-fixed mark,  
 That looks on tempests and is never shaken ;  
 It is the star to every wandering bark,  
 Whose worth 's unknown, although his height be taken.  
 Love 's not Time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come ;  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom.  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

(c) *The Spenserian sonnet* also consists of three quatrains and a couplet, but each quatrain is bound to the next by a common rime : *abab, bcbc, cdcd, ee* (v. Spenser's *Amoretti*).

§ 36. *The Ode*—originally ' a poem intended and Ode adapted to be sung ', but in its modern use ' a rimed (rarely unrimed) lyric, often in the form of an address ; generally dignified or exalted in subject, feeling, and style ' (*N. E. D.*).

(a) *The true Pindaric Ode* (the choral or Doric form as written by Pindar), though complex, was yet quite symmetrical in structure. The metrical scheme may best be seen from Gray's *Progress of Poetry* or *The Bard*. The former is divided into three parts of equal length. Each part is again divided into three sections, *Strophe*, *Antistrophe*, and *Epode*. The lines of the *Strophe* are of varying lengths, but the corresponding line in the *Antistrophe* is of similar length ; and moreover the rime-scheme

is similar. The Epode differs in length and metrical arrangement.<sup>1</sup> The structure of the Strophe and Antistrophe is repeated in following stanzas, as also is the structure of the Epode. (Even the feminine endings in lines 6, 7, 8 and 10, and the initial monosyllabic feet in lines 1, 2, 3, 7, 8 and 9 are repeated.)

The rime-system and lengths of the lines may be represented thus :

abbaccddeeff	abbaccddeeff	aabbaccdedefgfhghh
4 5 4 5 4 4 5 4 5 4 4 6	4 5 4 5 4 4 5 4 5 4 4 6	4 4 4 4 3 4 4 4 4 4 5 5 5 5 6

(b) *Pseudo-Pindarics—The Irregular Ode.* The seventeenth-century poet Cowley, seeing only the complexity and not the symmetry of the odes of Pindar, wrote so-called Pindaric odes in lines which varied irregularly instead of regularly. This type became popular, and some of the finest odes in the language are irregular in structure, e. g. Wordsworth's *Immortality* ode, Collins's *The Passions*.

(c) Other odes with regular stanzaic structure, the number of stanzas being indeterminate : Coleridge, *France* ; the odes of Keats ; Wordsworth, *To Duty* ; Collins, *To Evening* ; Shelley, *To a Skylark*.

Imita-  
tions of  
French  
forms.

§ 37. There are also some conventional forms of structure borrowed from French poetry (usually early French) and used by poets of the late nineteenth century, generally for lyric purposes : the *villanelle*, *sestina*, *ballade*, *rondel* and *rondeau*, &c. They usually have a refrain, and are rimed on a very limited number of sounds.

<sup>1</sup> The Dorian choral odes were intended to be accompanied by music and dancing ; the Chorus walked round the altar clockwise while singing the strophe, returned during the antistrophe, and stood still for the epode.

## APPENDIX

### A FEW TECHNICAL TERMS NOT USED OR NOT FULLY EXPLAINED IN THE TEXT

**Acatalectic.** Not incomplete, having the normal number of syllables. (See below, Catalectic.)

**Acephalous** (lit. 'without head'). Lacking the beginning, i.e. the first syllable of the verse. (Cf. Initial Truncation.)

**Alexandrine.** A line of twelve syllables—in English verse an iambic hexameter line. (v. § 18, 22 (*b*) note, 34.) So called either from the name of an old French poet, Alexandre Paris, or from the old French romances of which Alexander the Great was hero.

**Blank Verse.** Strictly any unrimed verse; usually confined to unrimed heroic, i.e. iambic pentameter, verse.

**Catalectic.** Defective in the number of syllables, having one short of the normal number. Often applied only to deficiency at the end of the line.

**Extrametrical Syllable** (=Hypermetrical, § 18). A syllable at beginning or end of a verse which cannot be included in a foot, and which falls outside the metrical scheme.

**Heroic Metre.** The metre commonly used in heroic poetry, i.e. poetry describing the deeds of heroes. In English the iambic pentameter.

**Inverted Stress.** v. § 11.

**Light Ending (or Weak Ending).** The termination of an overflowing blank verse line upon a light or weak monosyllable, e.g. a preposition, conjunction, pronoun, &c.:

Upon | them shall  
The causes of their death appear, | unto  
Our shame perpetual.—*Winter's Tale*.

**Metre.** Distinguish two uses of the word:

- (a) 'Metre'—when a rhythmical sequence of speech sounds takes on a specific arrangement and is divided into sections (verses) of fixed length, it is 'metre'.

(b) 'A metre' or 'the metre'—the specific form of structure as determined by the number of feet and their composition.

**Pyrrhic.** A term used in classical prosody for a foot of two short syllables.

**Quantity.** The length of time involved in the utterance of a sound or syllable. Quantities were in Greek and Latin conventionally fixed—long or short, a long being equivalent to two shorts; in English they are variable. 'In English verse we lengthen or shorten syllables without scruple in order to make the feet of the requisite length.' (Sweet, *Hist. of Eng. Sounds*, § 356.)

**Rising Rhythm and Falling Rhythm.** 'These terms depend on the tendency of an accented syllable to be spoken at a higher pitch than an unaccented syllable. . . . Hence a foot or metrical unit accented on its first syllable tends to fall in pitch towards the end, and is thus called a *falling* foot; while a foot in which the unaccented part precedes the accented will rise in pitch towards the end, and is therefore called a *rising* foot; and any metre or rhythm may of course be styled by the name of its prevalent unit.' (Bridges, *Milton's Prosody*, &c., App. G.)

**Rhythm.** 'Movement marked by the regulated succession of strong or weak elements, or of opposite or different conditions.' (N. E. D.)

**Single-moulded.** An adjective applied by Professor Saintsbury to a line 'which appears to be constructed complete in itself, without any expectation of, or preparation for, continuance'. (Cf. §§ 5-6.)

**Spondee.** The classical term for a foot of two long syllables.

**Stichic Verse.** Verse which has no structural unit larger than the line, non-stanzaic verse; e.g. blank verse or the overflowing couplet.

**Strophe.** Two uses:

- (a) The portion of the choral ode sung by the Chorus while moving round the altar in a clockwise direction, i.e. the first section in a Pindaric ode.
- (b) = stanza; a combination of verses with a specific structural form, which is repeated without modification.



**Verse.** Two uses :

- (a) 'Verse' = 'metre' (a)—a kind of literature technically different from prose.
- (b) 'A verse' = a line ; a metrical unit consisting of a specific number of feet.

### GRAPHICAL REPRESENTATION OF VERSE-RHYTHM

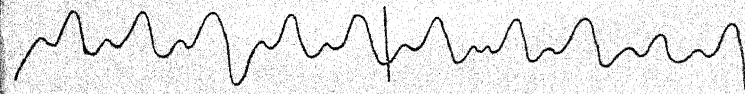
The waves of sound in verse may be represented graphically as in the appended curves, showing how variety of movement may be introduced into verse-rhythm without sacrificing the fundamental regularity.



Though róund | its bréast | the ról|ling clóuds | are spread,  
Etér|nal sún|shine sét|tles on | its héad.



Can án|y mór|tal mix|ture of eá|th's | ^ móuld  
^ Bréathe | such divíne | en|chant|ing ráv|ishmént ?



But pást | is áll | his fáme. | The vér|y spót  
Where man'y a tíme | he trí|umphed is | forgót.

Each wave represents one syllable. Horizontal distances represent duration of time ; vertical distances represent strength of accent. The points at which the curve touches the base line (i.e. reaches the absolute minimum) represent pauses or periods of silence.



It will be seen that the waves are not regular in number or in height. Ordinarily there is one larger and one smaller wave in each foot-division; but sometimes there are two smaller ones, and sometimes no smaller one at all, i.e. there is a period of silence.

Again, the waves do not always rise to the same height; the arsis may be less heavily stressed than usual, and the thesis more heavily.

There is always, however, some regularity, for in each centimetre-division (representing a foot) there is one wave higher than the others (i.e. with a greater value). The points at which the curve reaches its highest point (i.e. its relative maximum) in the respective foot-divisions are approximately equidistant. In other words, the metrical stresses occur at equal intervals of time.

### EXERCISES

1. Mark the stressed syllables in the following passages:

(a) A doubtful throne is ice on summer seas. Ye come from Arthur's court. Victor his men report him! Yea, but ye—think ye this king hath body enough to hold his foemen down?

(b) Sweet father, all too faint and sick am I for anger: these are slanders; never yet was noble man but made ignoble talk. He makes no friend who never made a foe.

(c) Till as he traced a faintly shadow'd track, that all in loops and links among the dales ran to the castle of Astolat, he saw fired from the west, far on a hill the towers.

2. (a) Divide the passages in Question 1 into verses of five beats.

(b) Divide the passages below into lines of four beats.

(i) And there was my Roland to bear the whole weight of the news which alone could save Aix from her fate, with his nostrils like pits full of blood to the brim, and with circles of red for his eye-sockets' rim.

(ii) Should you ask me, whence these stories, whence these legends and traditions, with the odours of the forest, with the dew and damp of meadows, with the curling smoke of wigwams, with their frequent repetitions, and their wild reverberations? I should answer, I should tell you . . .

(c) (i) Mark the sense-pauses in the passage in Question 1 (c).

(ii) Mark the sense-pauses of the following:

An open-hearted maiden true and pure if I could love  
why this were she how pretty her blushing was and how she  
blushed again as if to close with Cyril's random wish not  
like your Princess crammed with erring pride nor like poor  
Psyche whom she drags in tow.

Then mark also the metrical pauses, dividing into lines  
of five beats. [Mark a sense-pause ||, a metrical pause |,  
coincidence of the two |||.]

3. Find instances of compensatory pause and of trisyllabic substitution:

(a) In the passages quoted above.

(b) In any poem of Milton, Goldsmith, Gray, Coleridge, or Scott.

4. (a) Mark the word-accent in the following words:  
promise, distance, revile, palpitation, divine, conduct,  
condiment, desert.

(b) Mark the sentence-accent in the following: 'Not  
long thereafter from the city gates issued Sir Launcelot,  
riding airily, warm with a gracious parting from the  
Queen, peace at his heart, and gazing at a star. . . .' On  
what words only lightly stressed or relatively unstressed  
must the metrical accent or *ictus* fall? Using digits (0,1,2,3),  
mark the different degrees of stress.

5. Find five examples of a redundant syllable from  
Shakespeare's *Tempest* or *Cymbeline*; or two from Milton's  
*Comus*.

6. Describe the rhythm of the following verses without  
using technical names for line or foot. (Note (a) the num-  
ber of beats; (b) how the intervals are filled—by a pause,  
one syllable, or two; (c) the nature of the rhythm—rising  
or falling; (d) the kind of foot that is most common; (e) the  
presence of very strong or weak stresses; (f) the presence  
of extrametrical syllables; (g) the position of the pause;  
(h) stoppage or overflow of rhythm at the end of the line.)

(i) So Gawain, looking at the villainy done,  
Forebore, but in his heat and eagerness  
Trembled and quiver'd, as the dog, withheld  
A moment from the vermin that he sees  
Before him, shivers, ere he springs and kills.

- (ii) Just for a handful of silver he left us,  
Just for a riband to stick in his coat—
- (iii) One word is too often profaned  
For me to profane it,  
One feeling too falsely disdained  
For thee to disdain it.

7. Formulate and name the normal line in the above verses. Name the variations in each line.

Students when asked to *scan* a verse should first repeat the lines to themselves, counting the number of beats in each line; then mark all the natural accents and pauses before attempting to divide into feet. If the pauses are noted at the first, doubt as to the division into feet will often be removed.

If true, here only, and of delicious taste.

Four of the accents are unmistakable; but does the remaining stress fall on *and* or on *of*? Probably on *and*, because the duration of the two light syllables *-ly* and *and* may be eked out by the time of the pause. Otherwise there would have been no cogent reason for preferring *and* to *of*.